PART III

# H. SOUSSMANN

## Complete Method for the FLUTE

MUSIC - UNIVERSITY OF TORONTO
3 1761 07205 046 1

Revised and Adapted by W. POPP

MT
345
S665
1905
v.3
c.1
MUSI

CARL FISCHER

GARY ARMSTRONG WOODWINDS LTD
980 $10.70
SOUSSMANN/POP. METH. VOL3

*Presented to the*
LIBRARY *of the*
UNIVERSITY OF TORONTO
*by*
GARY ARMSTRONG

# H. SOUSSMANN

## *Complete Method*

## *for the*

# FLUTE

*Revised and Adapted by W. POPP*

*English and German Text*

**PART I – O503**
The Elements of Music. Easy Exercises

**PART II – O504**
Easy Duets for the Formation of Tone
and Progressive Studies

● **PART III – O505**
Twenty-Four Grand Studies

**COMPLETE – O506**

CARL FISCHER, Inc.
62 COOPER SQUARE, NEW YORK 10003

LIBRARY
APR 6 1994
UNIVERSITY OF TORONTO



# H. Soussmann's Celebrated Studies.

## Die berühmten Etuden von H. Soussmann.

Revised by Paul de Ville.

### C major.

Exercise for the legato playing of two notes. Great care must be taken to keep the two notes exactly equal, and not to make the first one too short.

*) The Scales which precede each Exercise must be be practised carefully, slowly at first, with gradually increasing speed.

### *C-dur.*

*Uebung für das egale Binden von zwei Noten, ohne die erste als Vorschlag zu nehmen und sie dadurch in ihrem Werthe zu kürzen. Es muss demnach die genaueste Egalität beobachtet werden.*

*) *Die jeder Uebung vorangestellten Tonleitern sind vorher sorgfältig zuerst langsam und dann-schnell zu üben.*

1.

358.

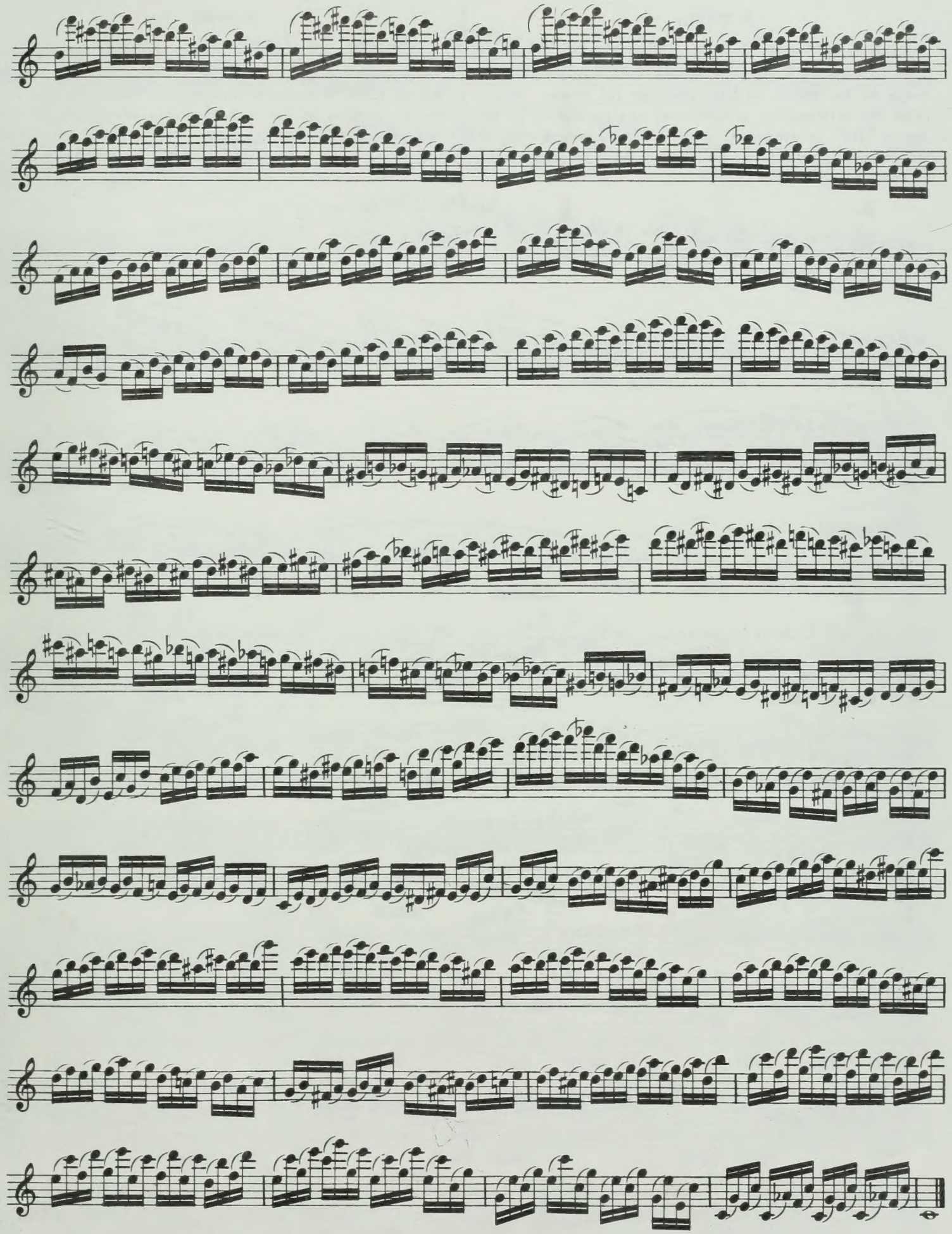
*pp* < *f* > *pp*

*pp* < *f* > *pp*

Allegro. M.M. ♩ = 120.



Copyright MCMVI by Carl Fischer, N.Y.

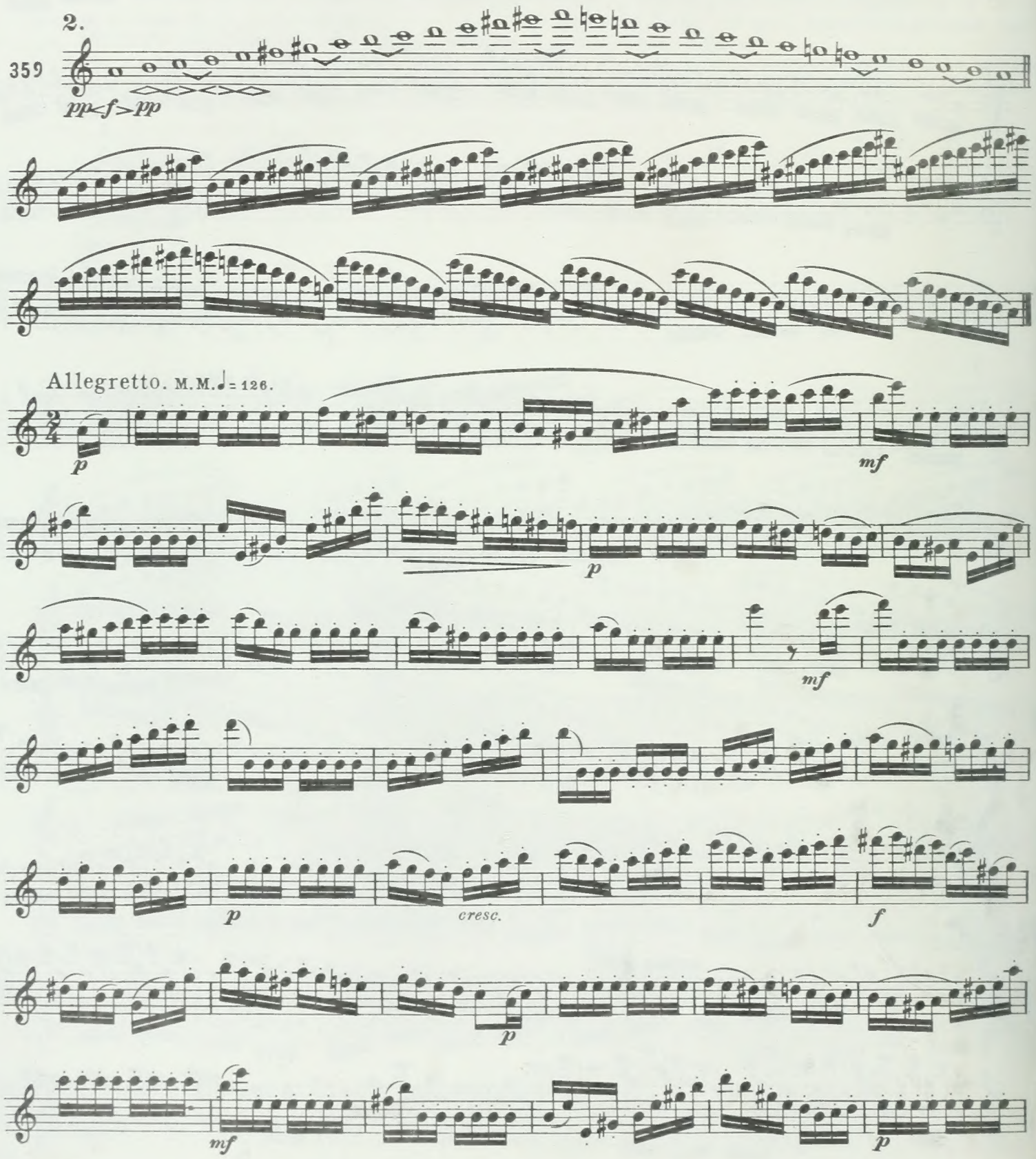


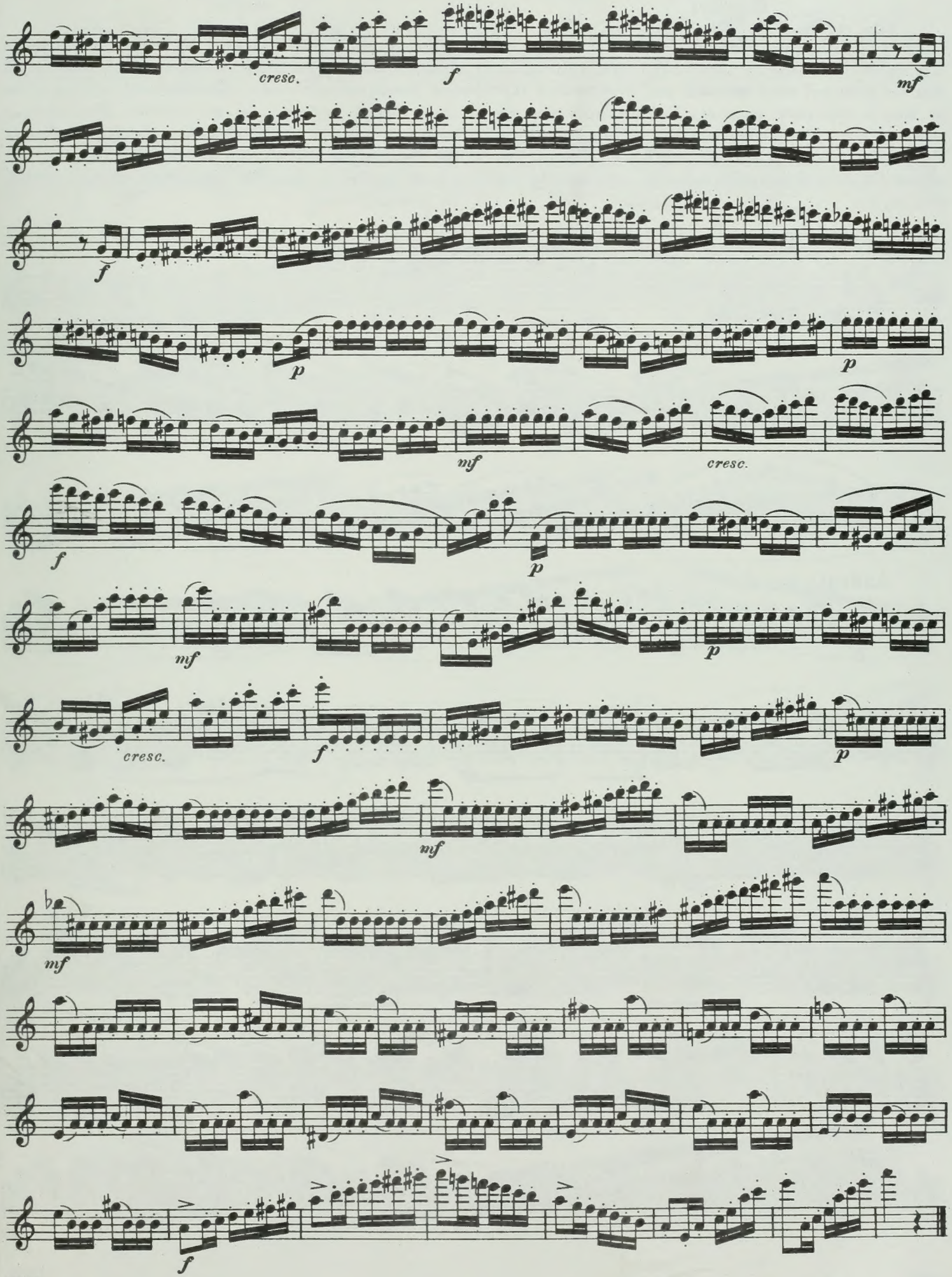
## A minor.

Exercise in Single Tonguing, by articulating the sound "Tu" In this kind of tonguing the tongue must lie quite loose in the mouth without touching the palate; otherwise the articulation is weakened and instead of "Tu" the sound "Du" is produced, which in this exercise would be wrong.

## *A-moll.*

*Uebung für die einfache Zunge, durch die Artikulation „tu." Bei dieser Art Staccato muss die Zunge stets frei im Munde gehalten und durchaus nicht an den Gaumen gebracht werden, da der Stoss dadurch weich, und die Artikulation „du" entsteht, welches bei dieser Uebung nicht statt finden darf.*



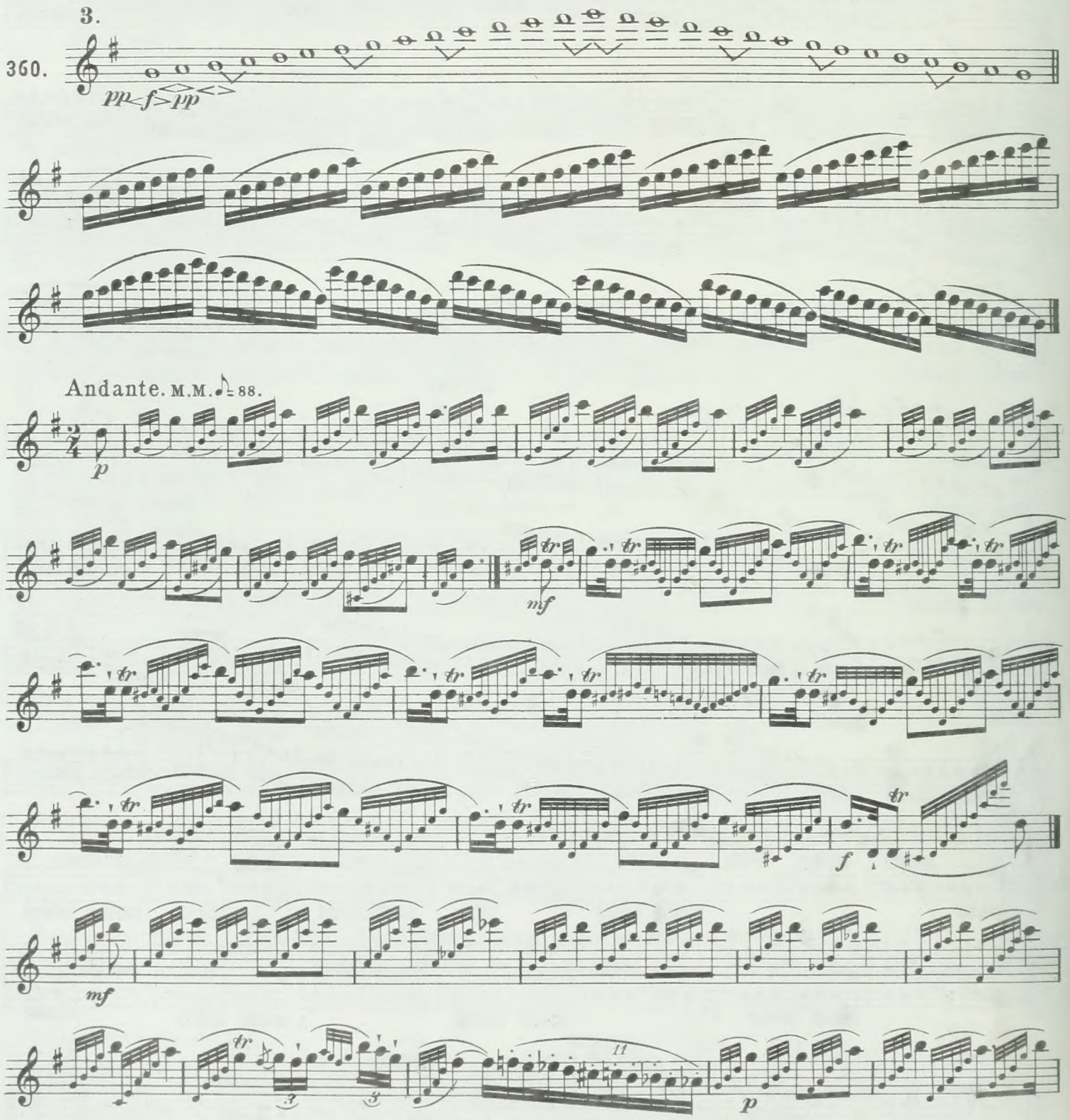

cresc.
f
mf
f
p
p
mf
cresc.
f
p
mf
p
cresc.
f
p
mf
mf
f

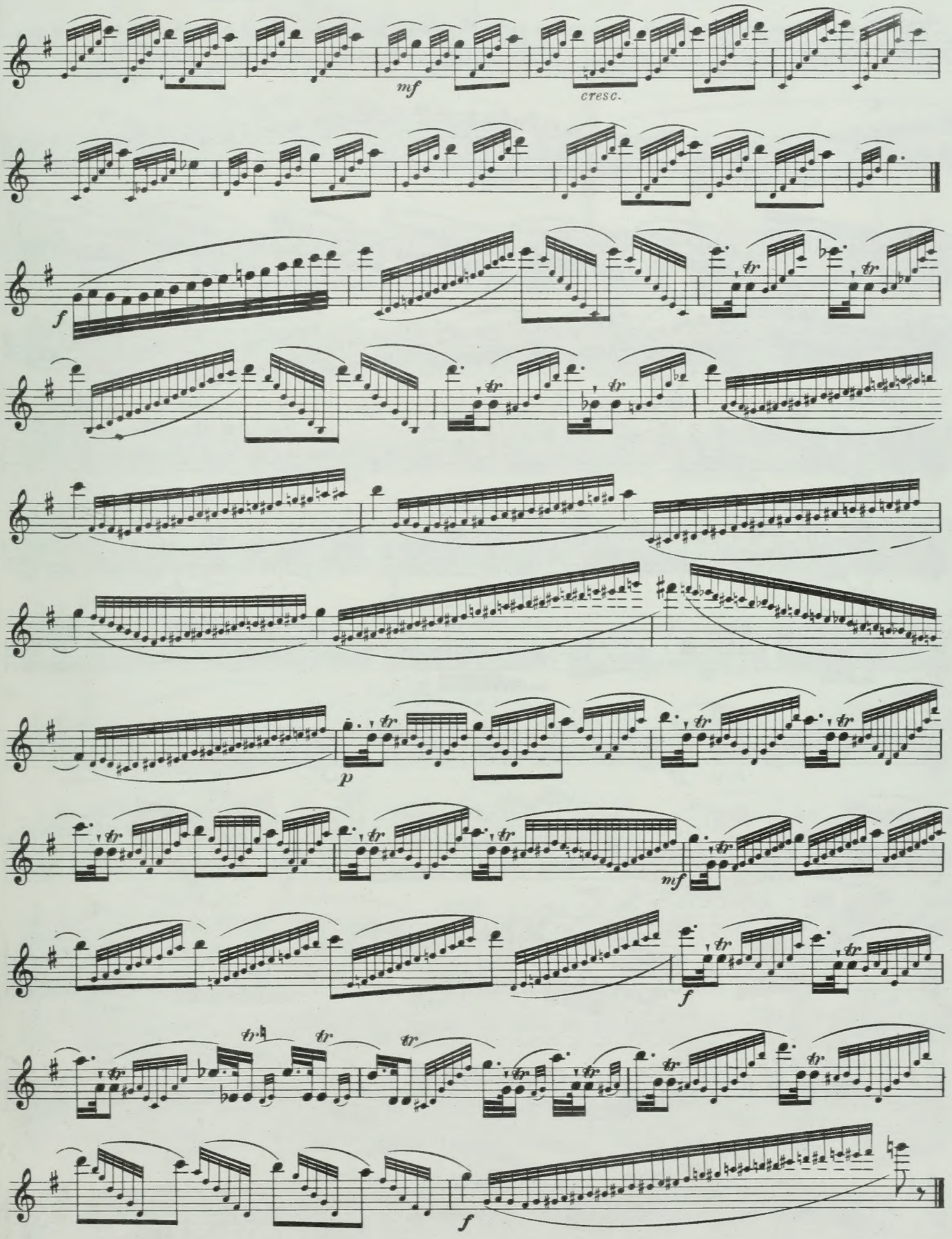
## G major.

Exercise for rapid chromatic passages and arpeggios. The small notes must be played very rapidly, in order that the principal notes may not lose more of their value than is absolutely necessary. The divisions may be repeated from the Double Bars (‖) at pleasure; they should be played *f* (forte) the first time, *p* (piano) the second, in order to acquire clearness and certainty in both styles.

## *G-dur.*

*Uebung für schnelle chromatische Läufer und gebrochene Accorde. Die kleinen Noten müssen an die Hauptnote gleichsam herangeschnellt werden, damit dieselbe nicht zuviel von ihrem Werthe verliert. Bei willkürlicher Wiederholung kann man bei einer jeden Abtheilung der beiden Striche (‖) einmal forte, das andere Mal piano blasen, um in beiden Fällen die gehörige Deutlichkeit und Sicherheit zu erlangen.*



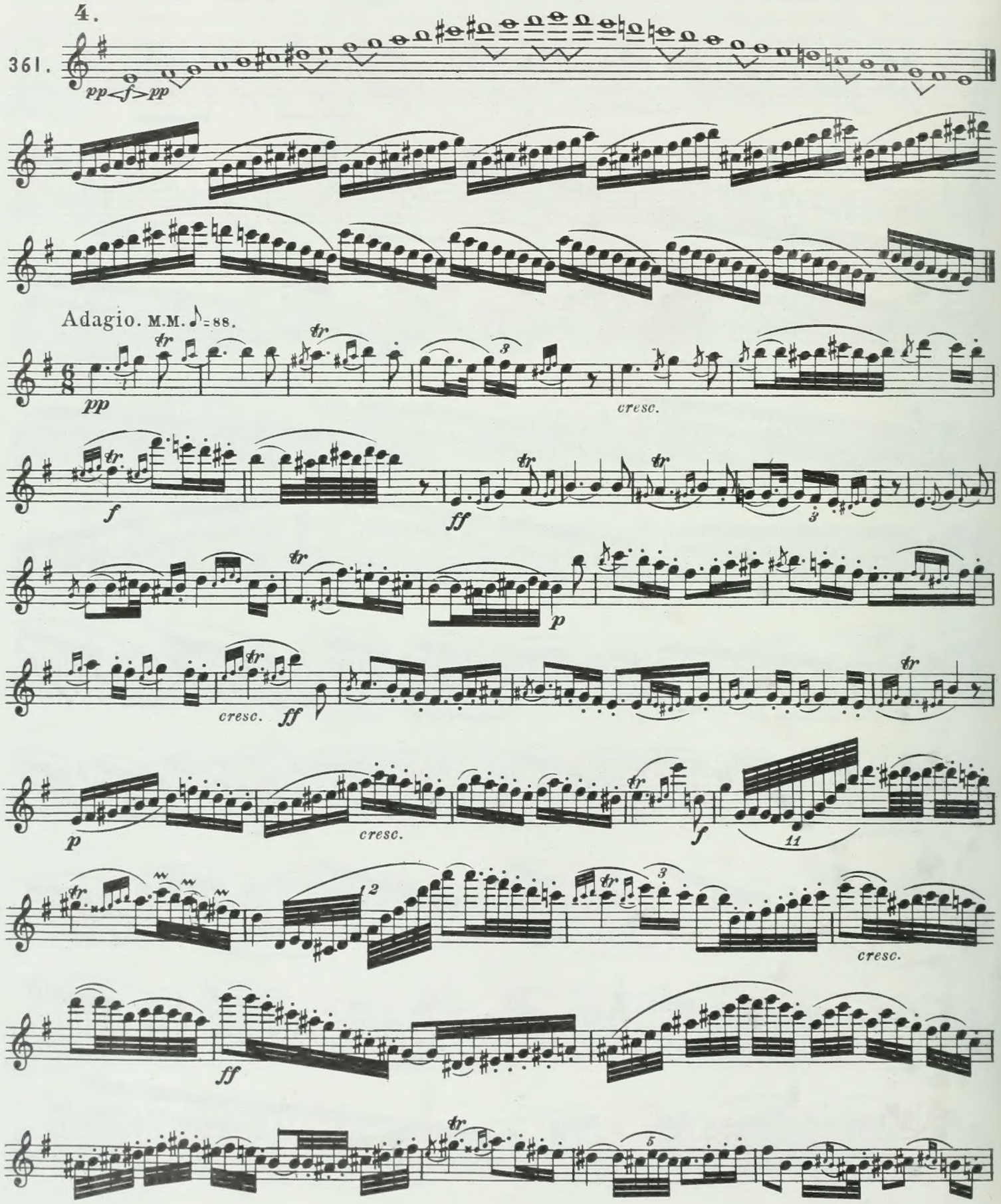

mf
cresc.
f
tr
p
mf
f
f

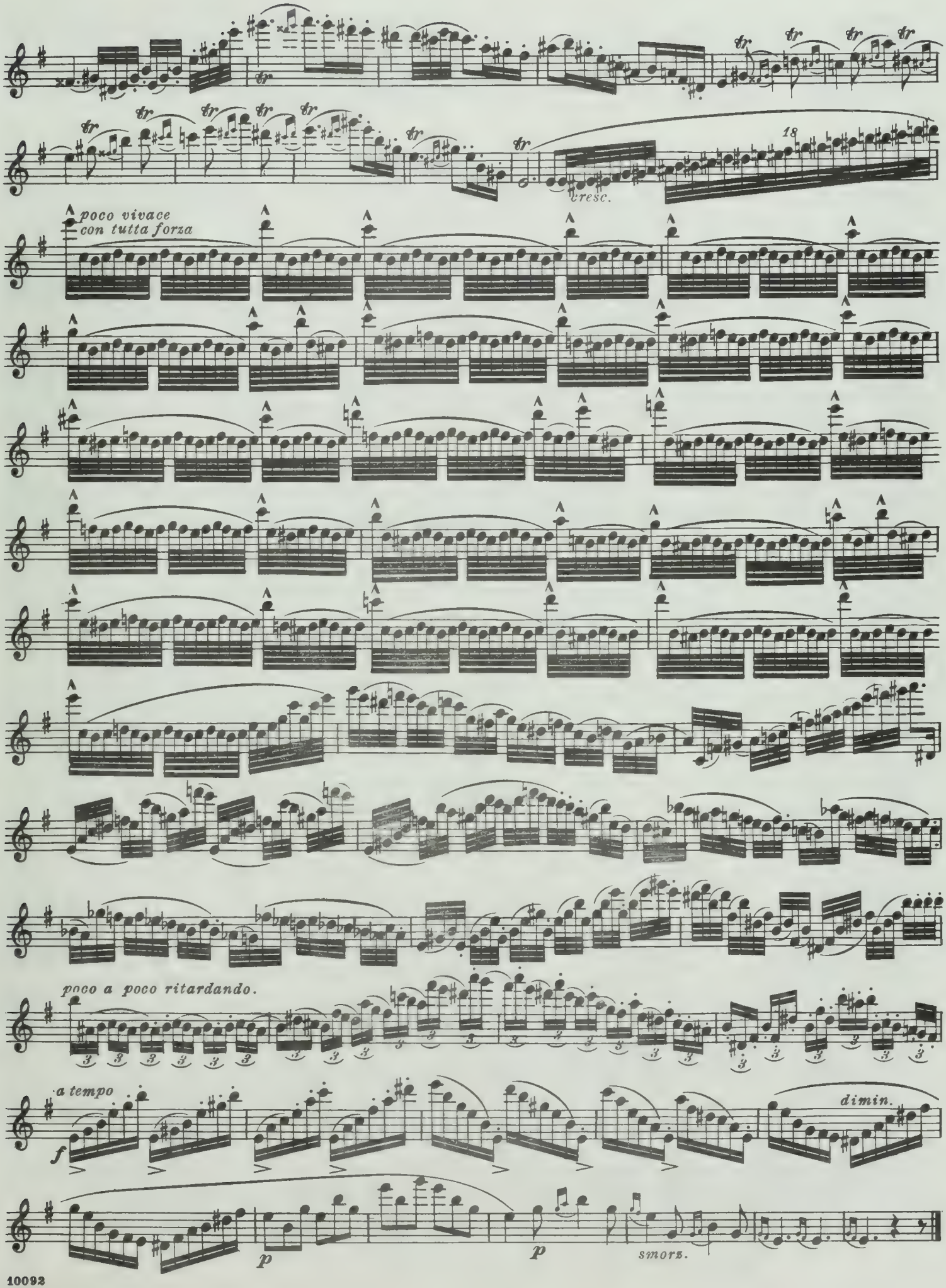
## E minor.

This Exercise must be played with great feeling and attention to detail.

## *E-moll.*

*Muss ausdrucksvoll und mit grösste Genauigkeit vorgetragen werden.*



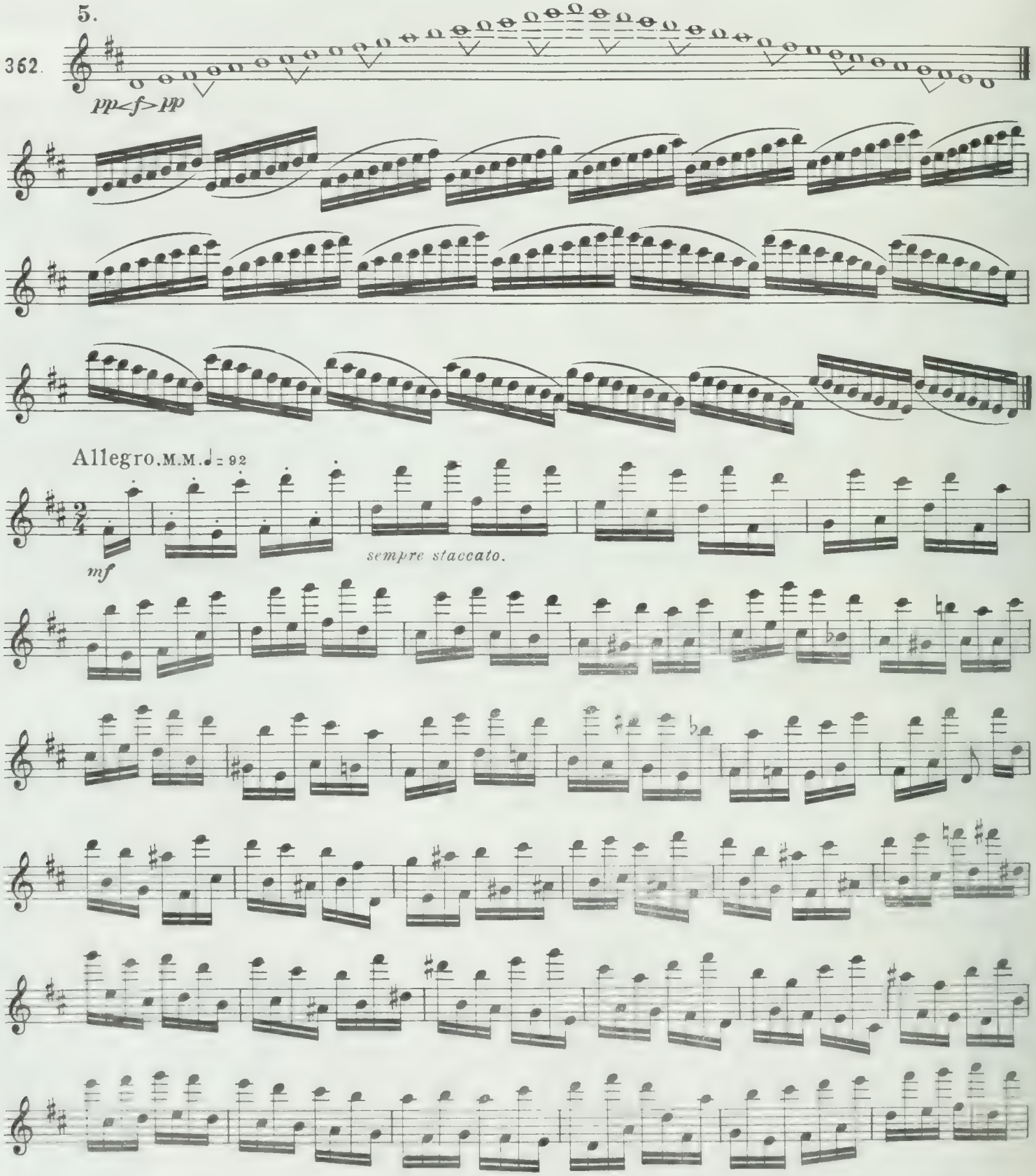

tr
18
cresc.
poco vivace
con tutta forza
poco a poco ritardando.
a tempo
f
dimin.
p
p
smorz.

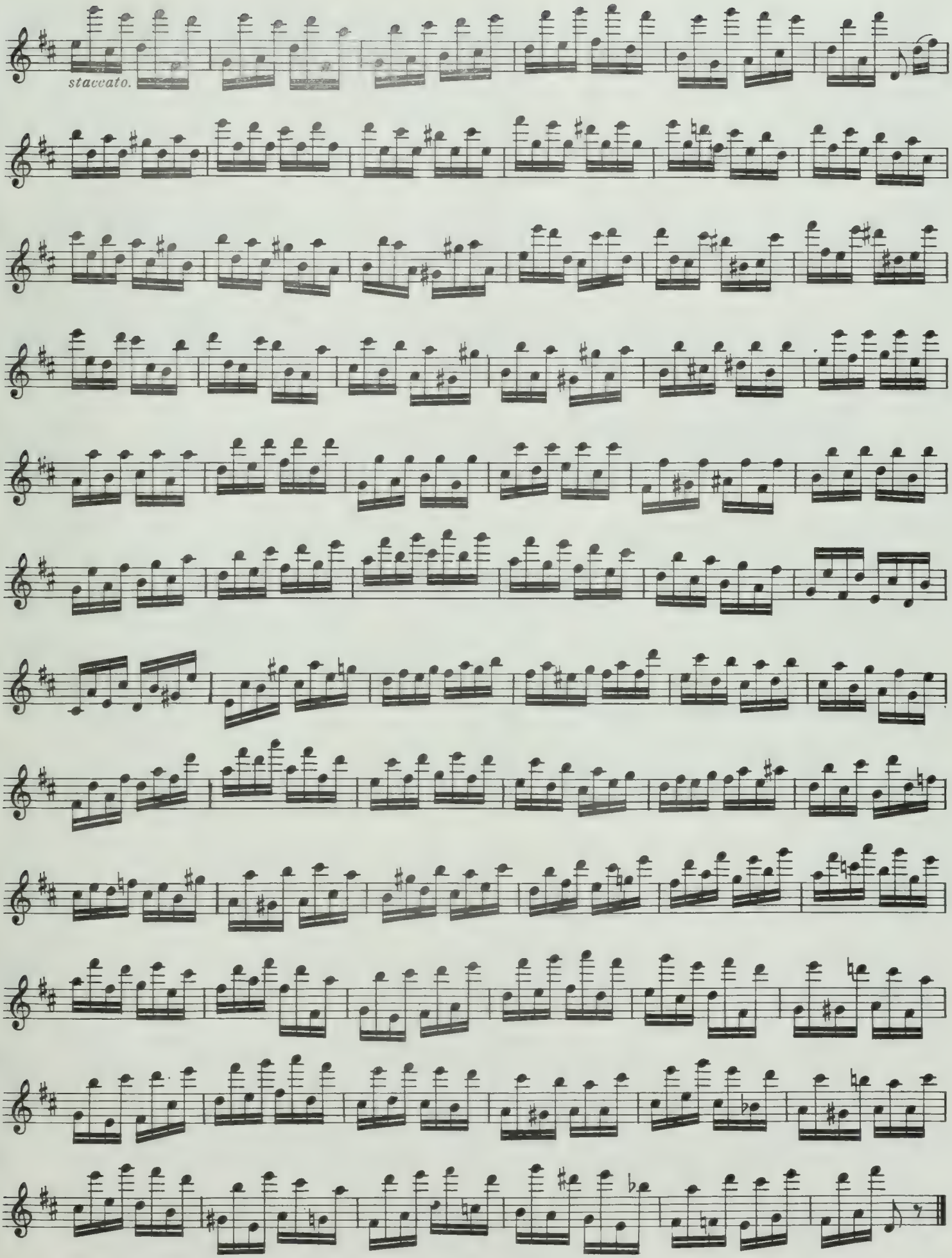
## D major.

The staccato in this Exercise is quite different from that in No. 2. Hold the tip of the tongue between the teeth, letting it touch the lips; then draw the tongue quickly back, still keeping it pointed. By this means a very pronounced staccato will be obtained.

## *D-dur.*

*Das Staccato in dieser Uebung weicht von dem in No. 2. gänzlich ab. Man halte die Zunge spitz zwischen den Zähnen an den Lippen, und ziehe sie schnell, aber stets spitz gehalten, wieder zurück so wird dadurch ein sehr scharfes Staccato entstehen.*



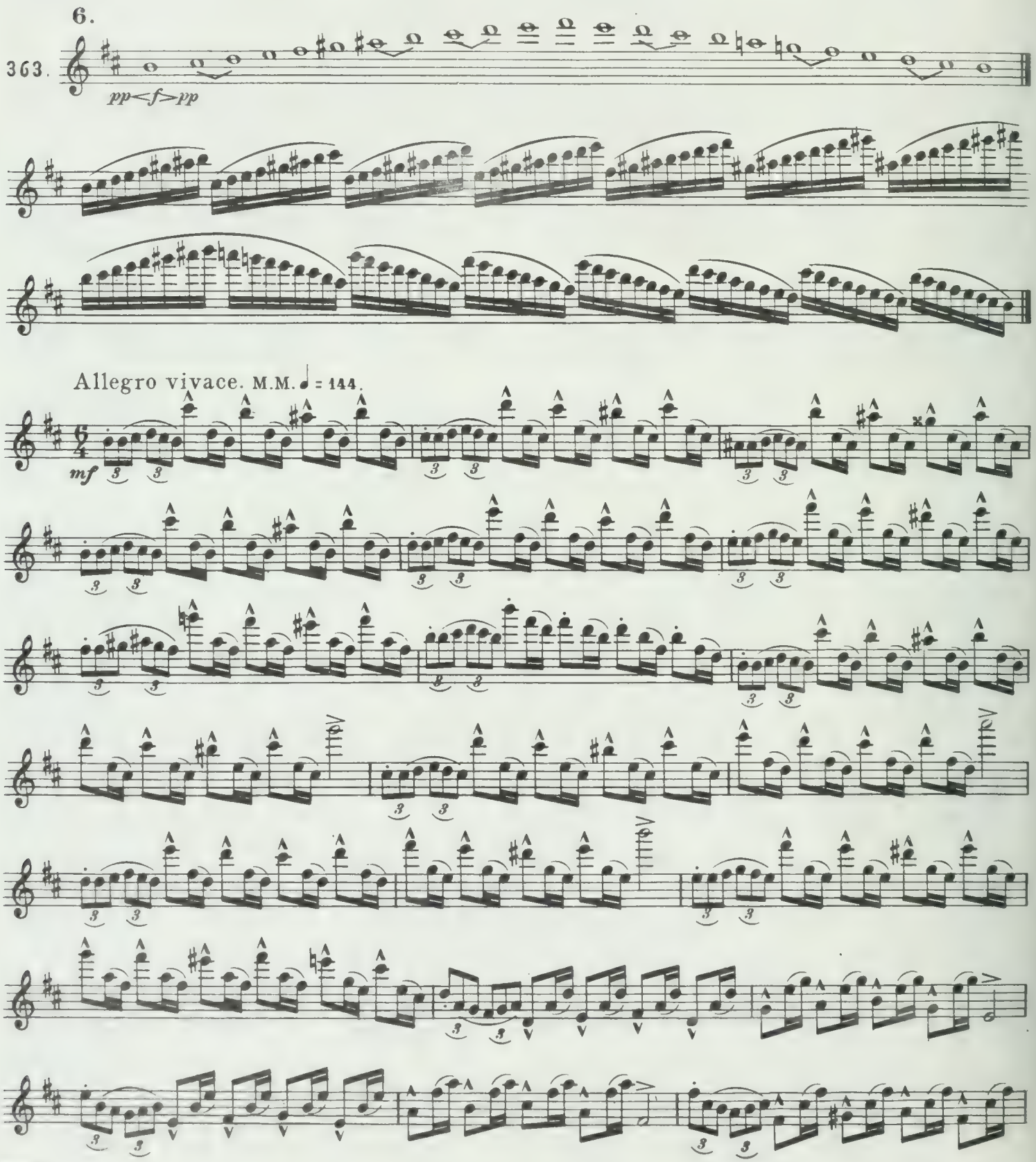

staccato.

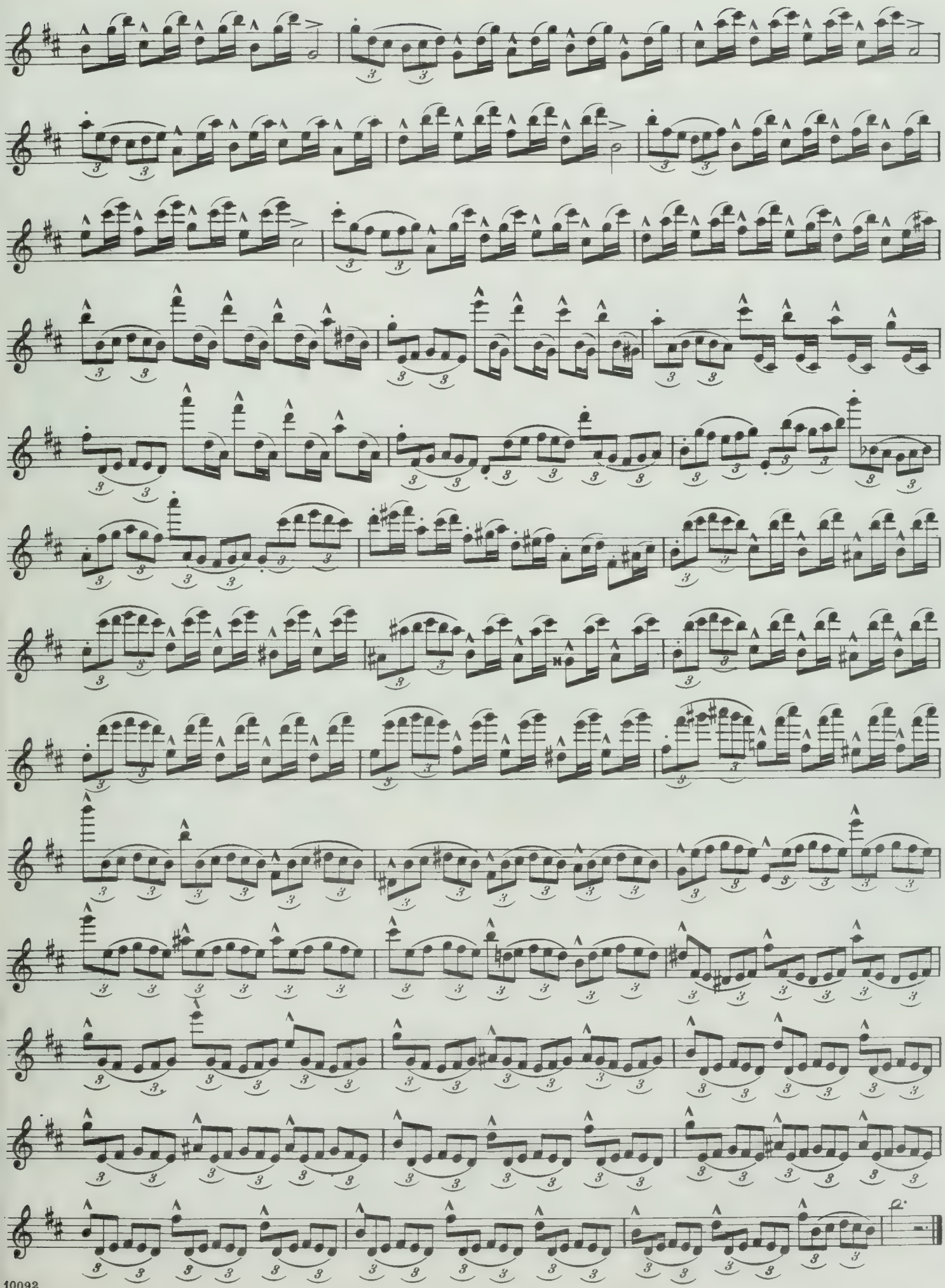
## B minor.

The notes marked thus ∧ must be very strongly accentuated, in order to bring the Melody into prominence; by this means an Effect is produced as if two instruments were playing together. An example of this will be found in Nº 4.

## *H-moll.*

*Diejenigen Noten die mit ∧ bezeichnet sind, müssen sehr scharf betont werden, um dadurch den Gesang hervorzuheben; es entsteht dadurch gewissermassen ein zweistimmiges Spiel (a due voci.) Dasselbe ist der Fall z. B. im Adagio Nº 4.*



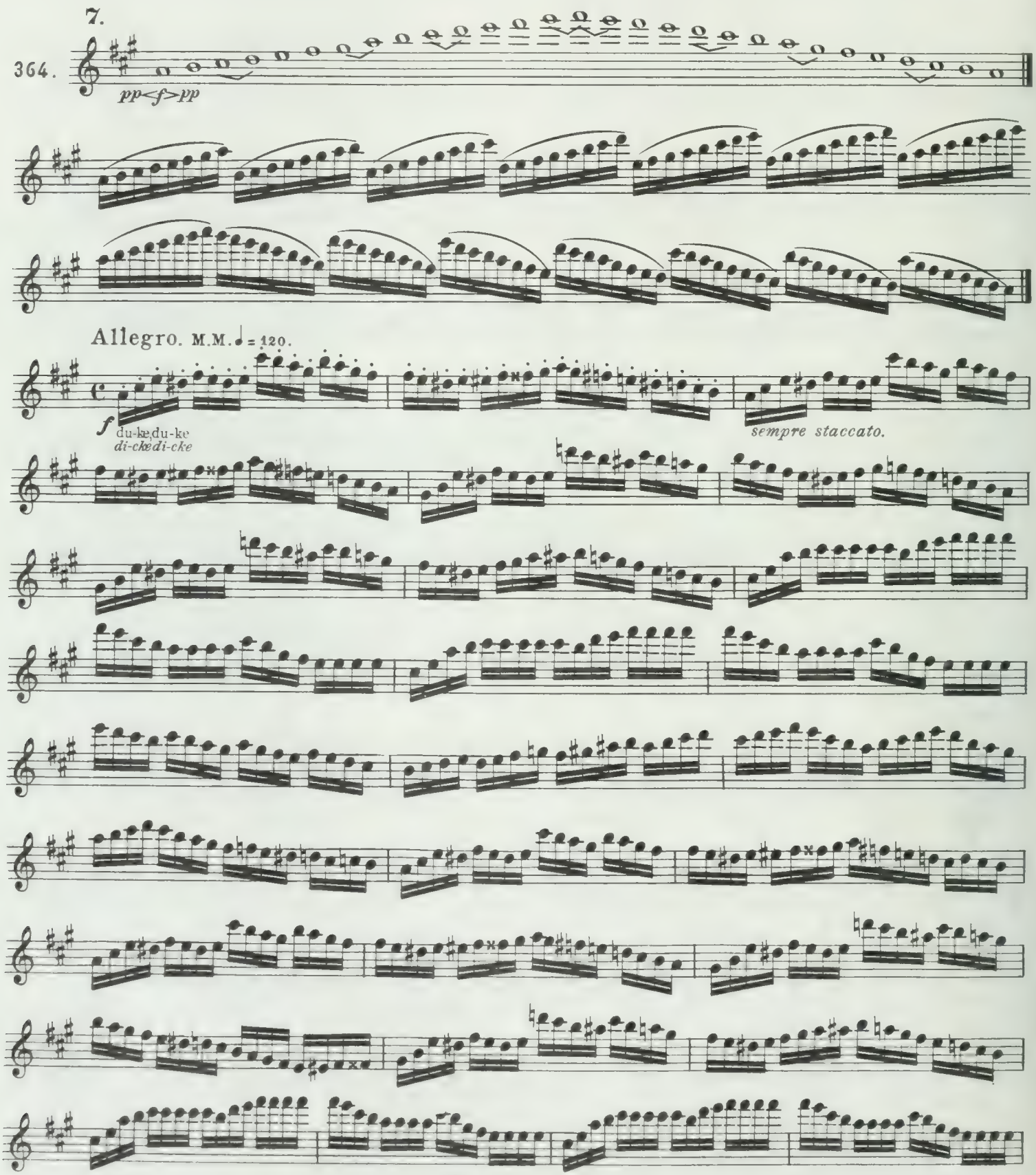


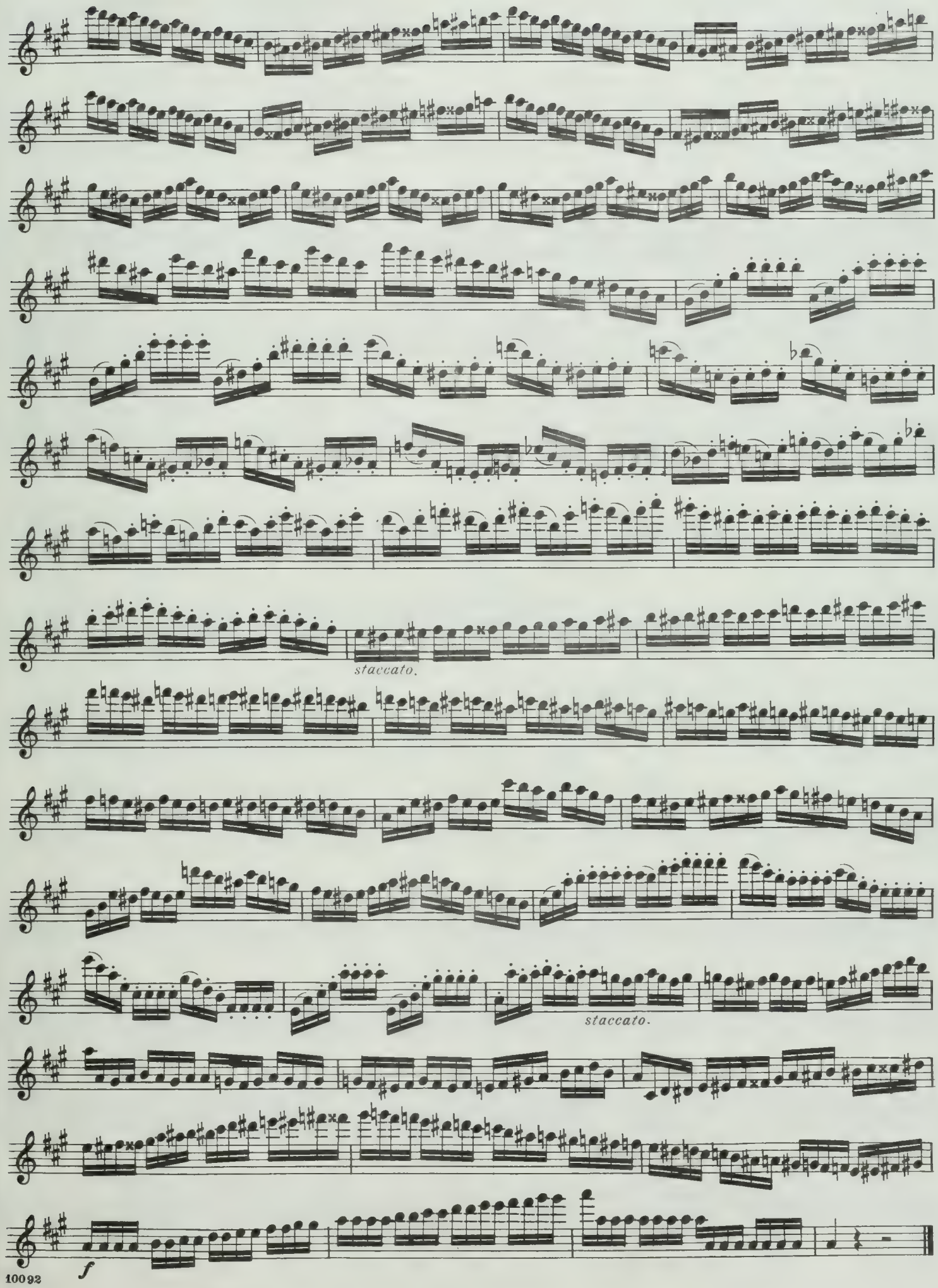
## A major.

Exercise in Double Tonguing by articulating the sounds "Du-ke." Each of these two syllables must be given very evenly and clearly, in order that this method of Tonguing may resemble as far as possible the ordinary staccato.

## *A-dur.*

*Uebung für die Doppelzunge durch die Artikulation „di-cke." Beide Silben, sowohl die erste als die zweite (am Gaumen) müssen sehr gleichmassig und scharf artikuliert werden, damit diese Doppelzunge dem einfachen Staccato gänzlich gleich komme.*



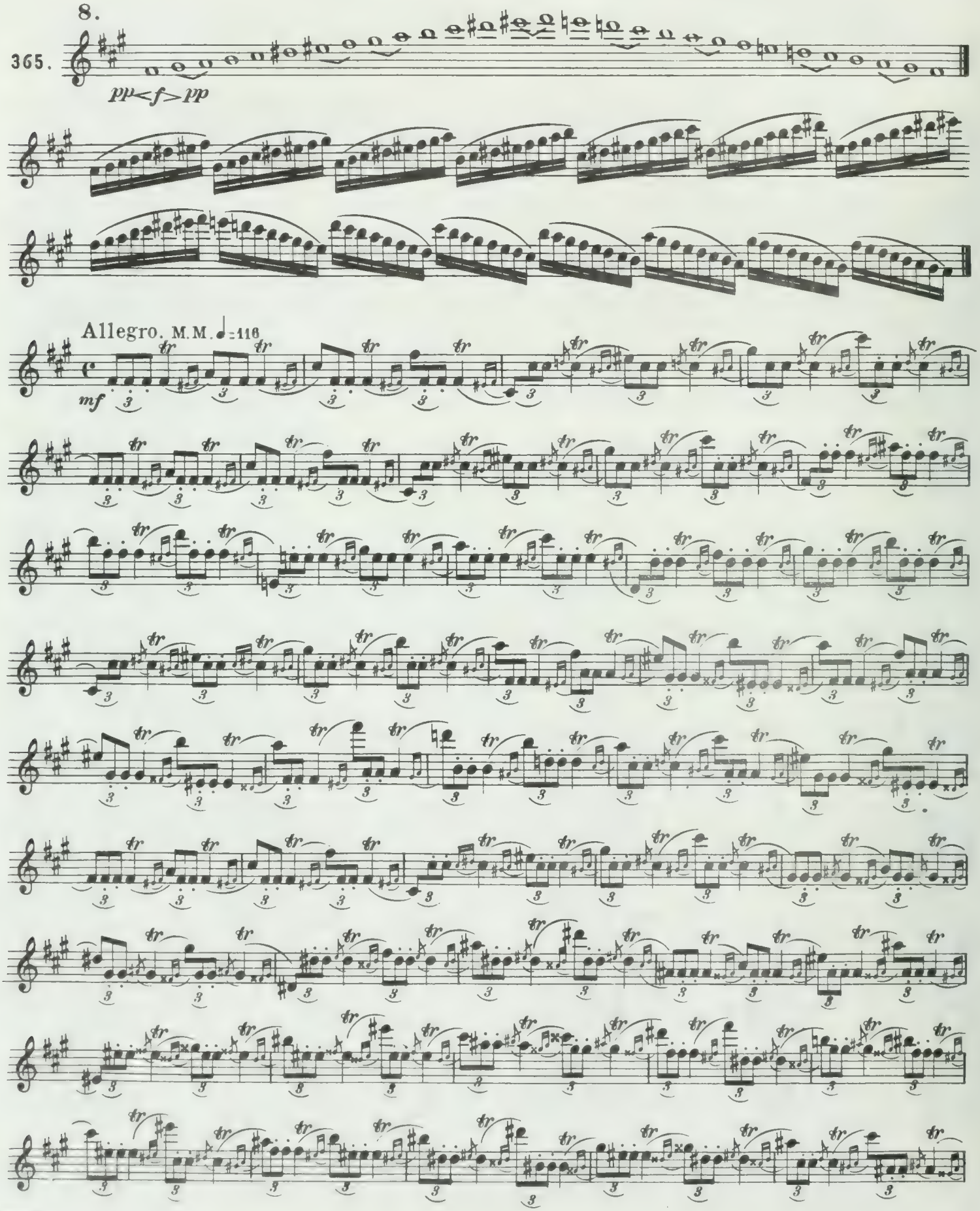

staccato.
staccato.
f

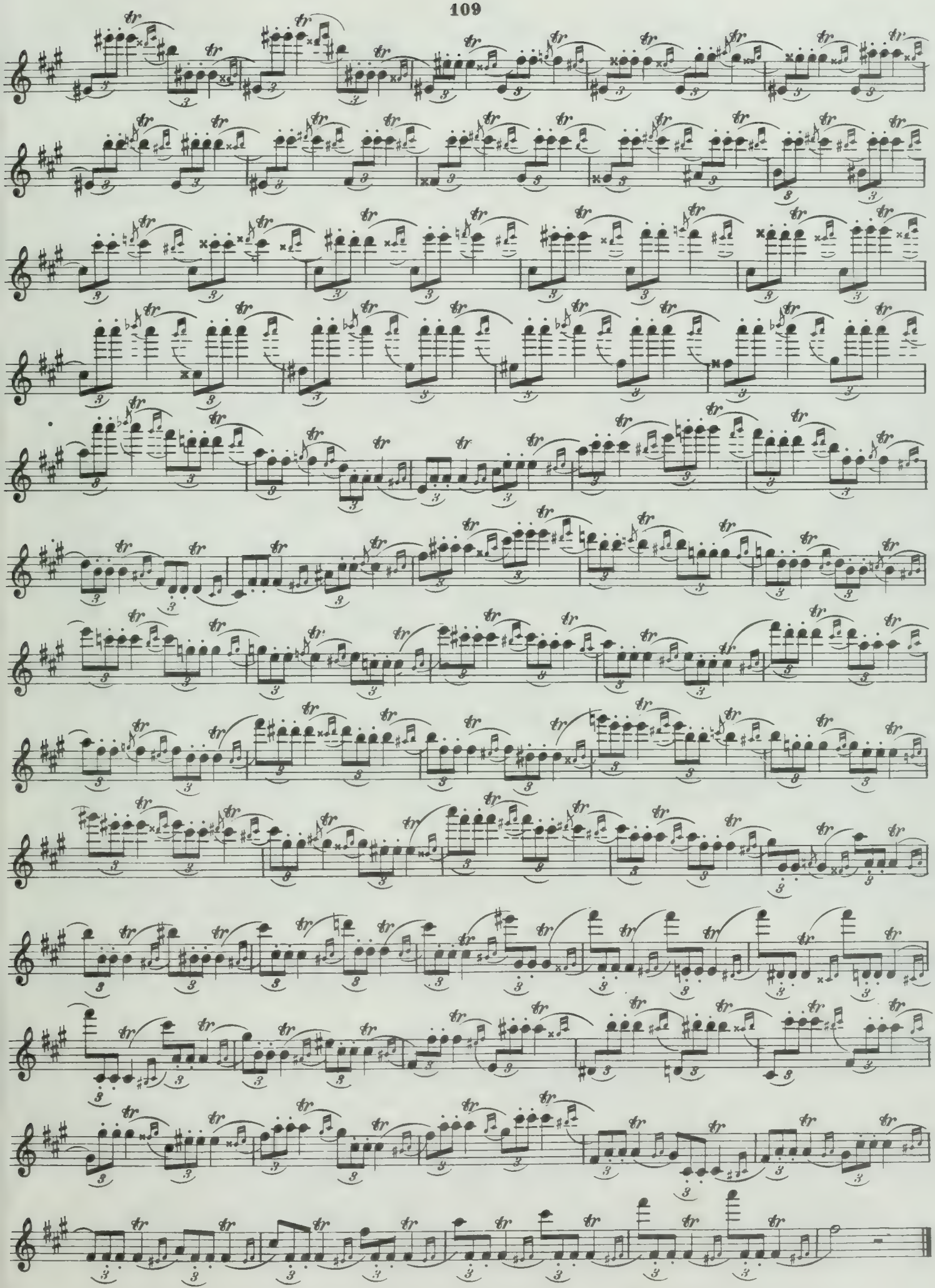
## F♯ minor.

Exercise in the Shake on all notes of the Chromatic Scale.

## *Fis-moll.*

*Eine kurze Triller-Uebung der ganzen Chromatischen Tonleiter*



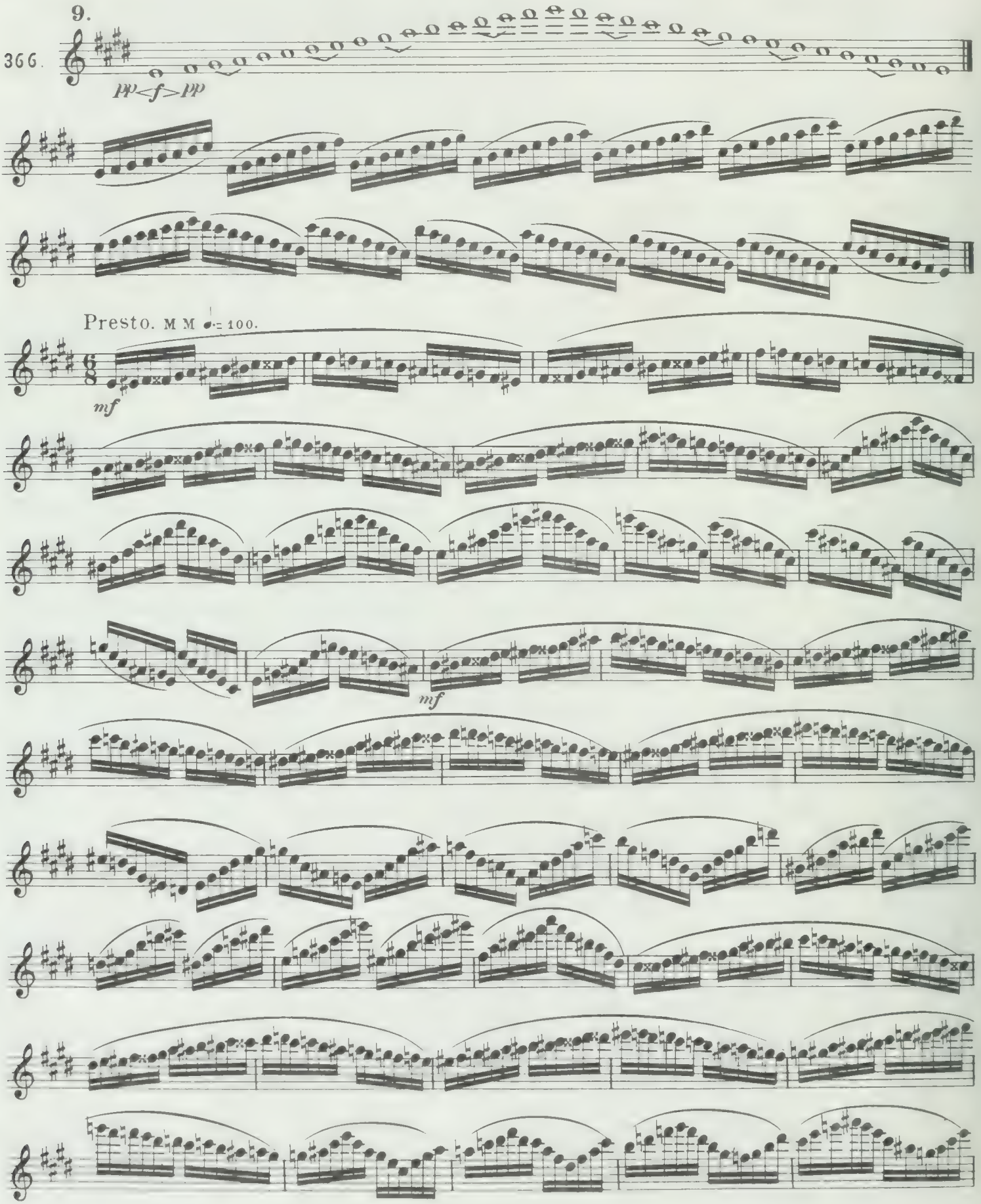


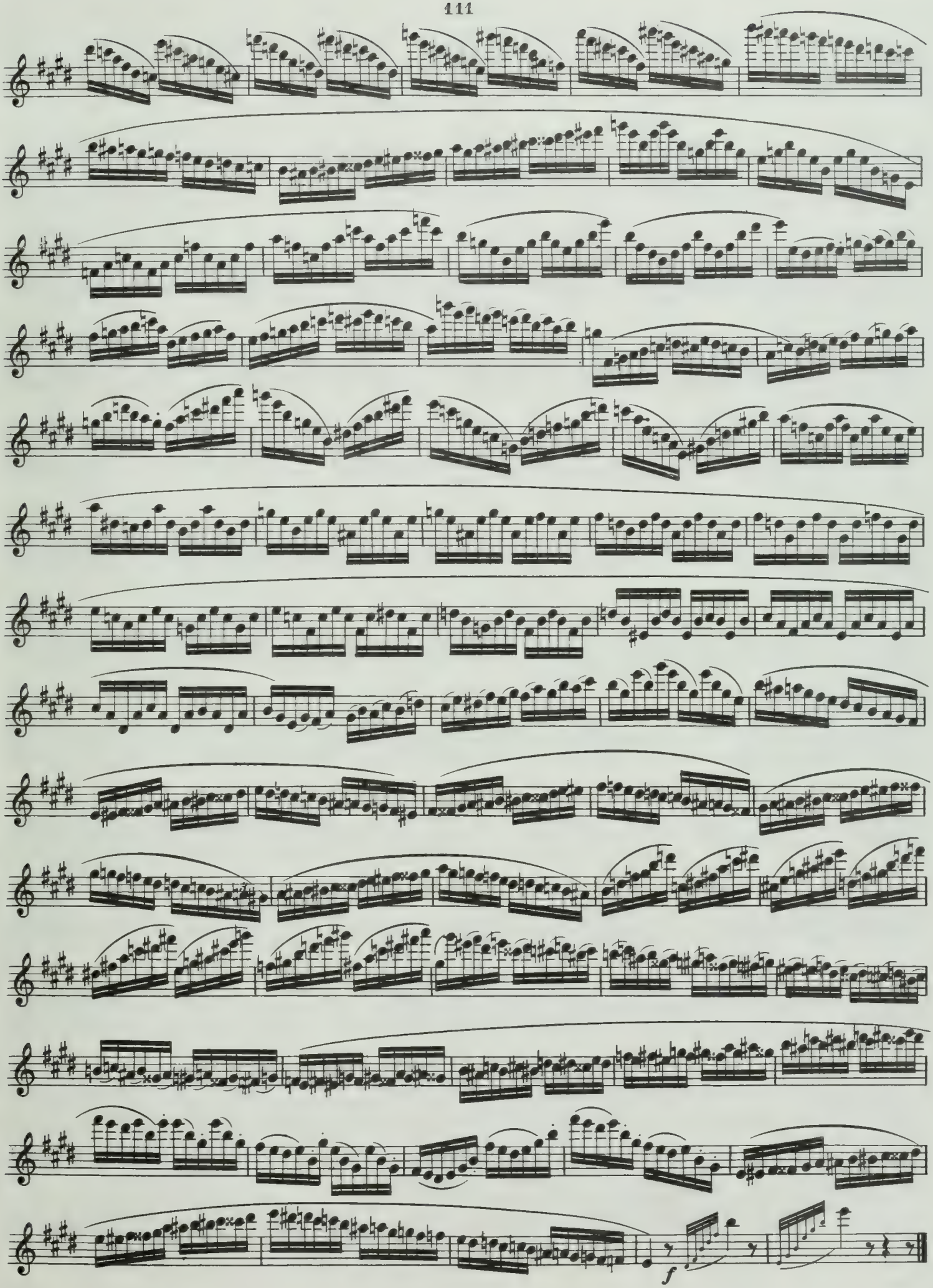
## E major.

For acquiring clearness in the execution of rapid Chromatic Passages.

## *E-dur.*

*Bezweckt die Deutlichkeit in chromatischen-Tonleitern bei geschwinden Passagen.*



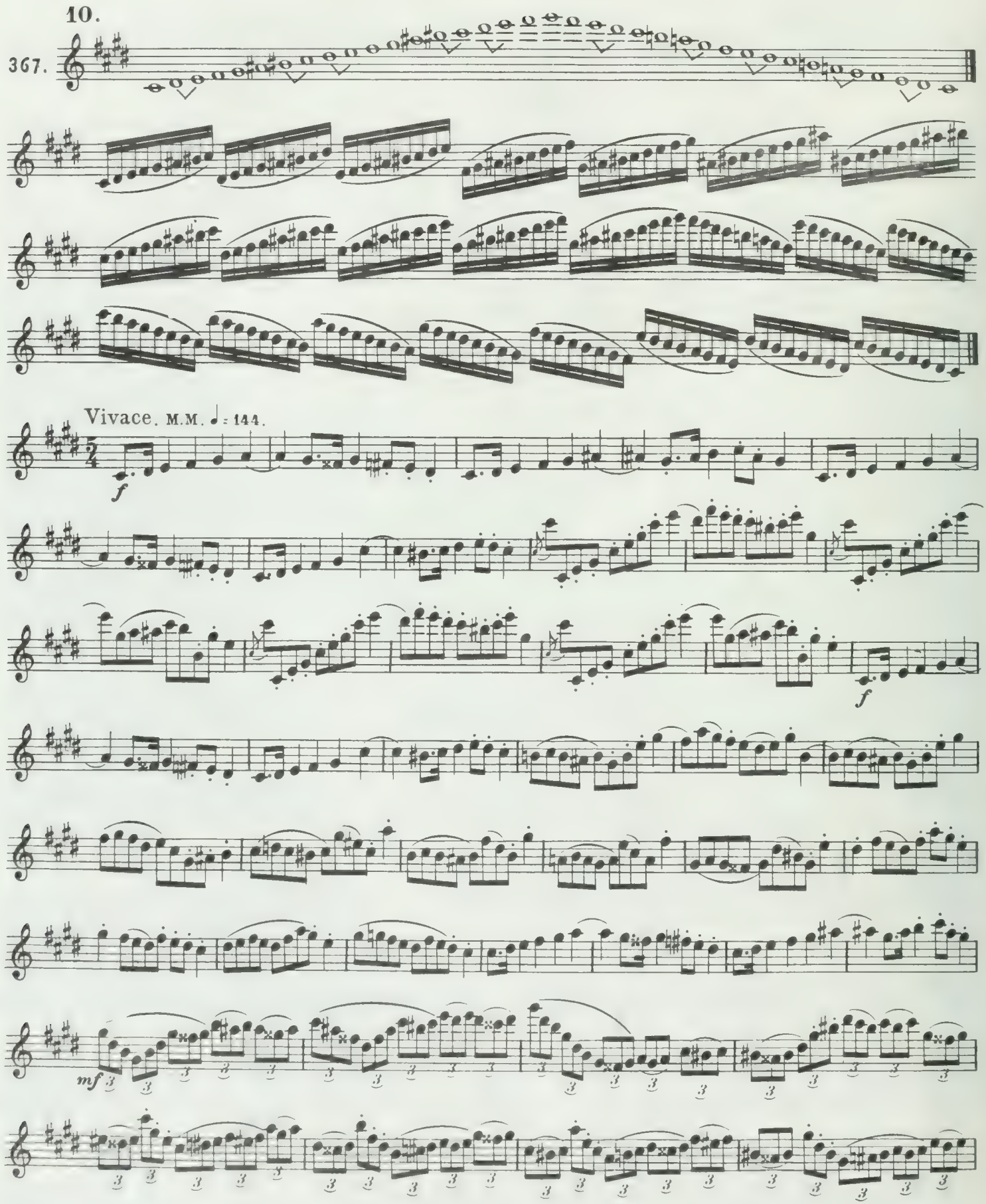

f

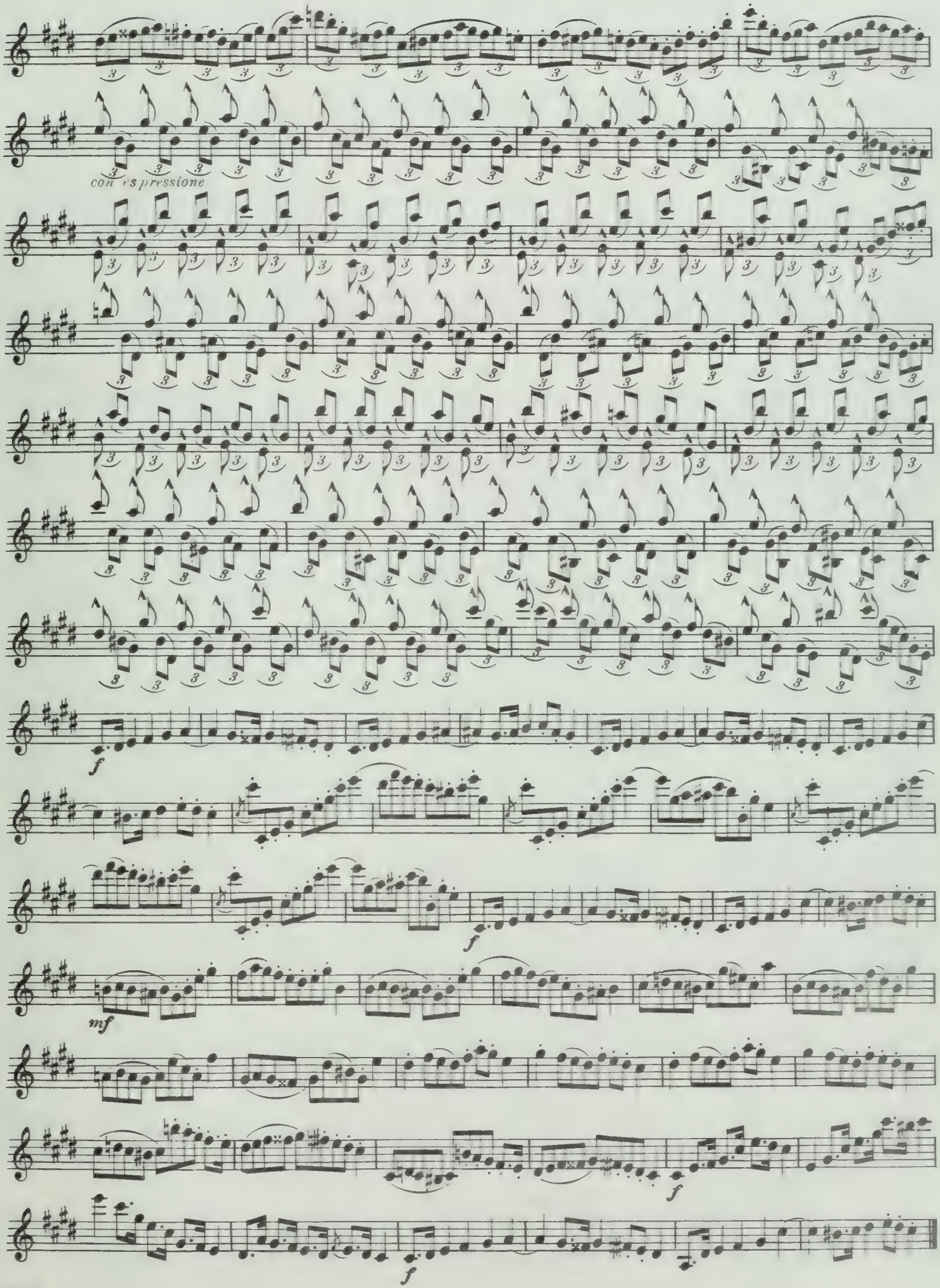
C♯ minor.

For acquiring certainty in passages of 5/4 time.

*Cis-moll.*

*Eine Uebung um in dem Fünfvierteltakt Sicherheit zu erlangen.*



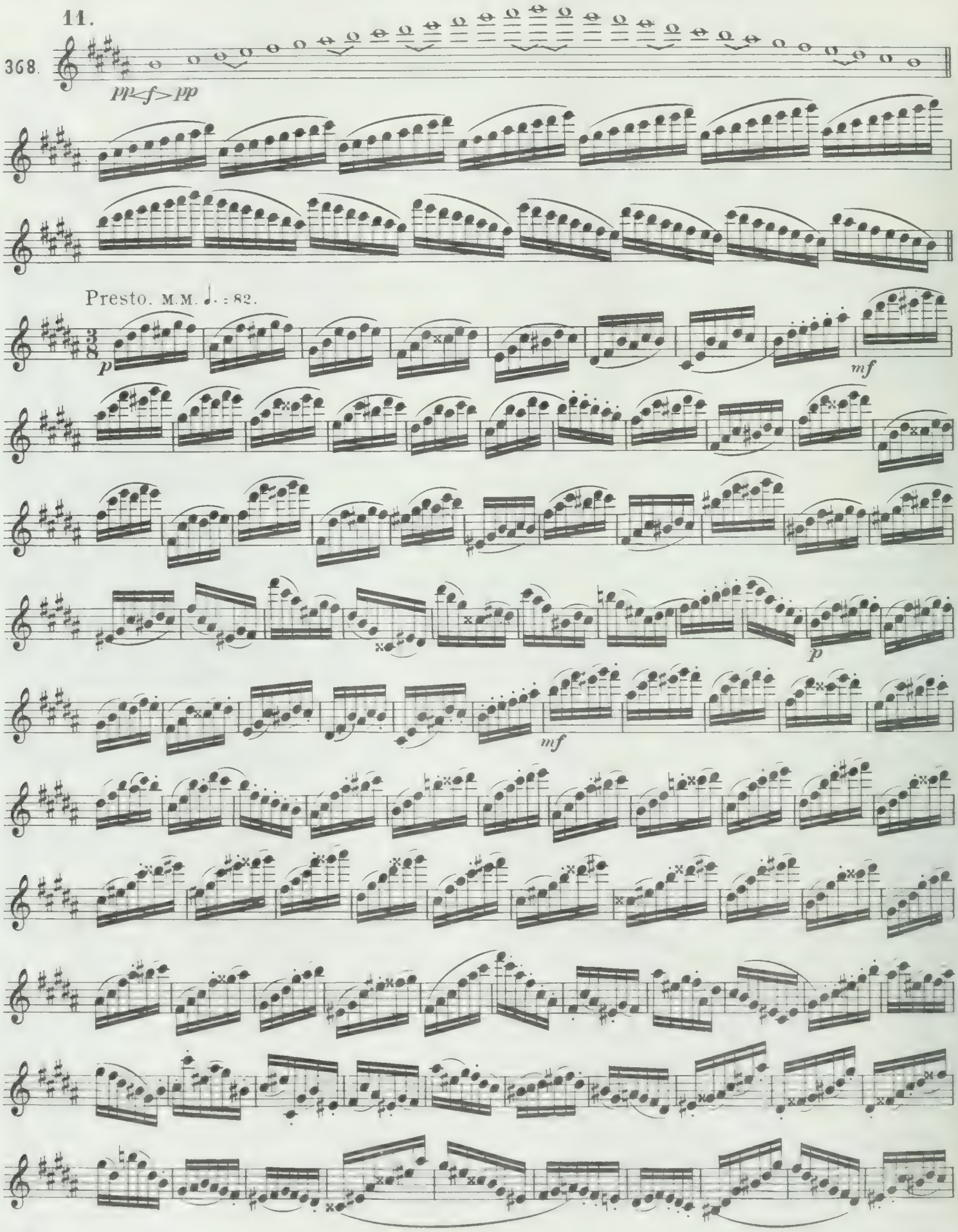

con espressione
f
f
mf
f
f

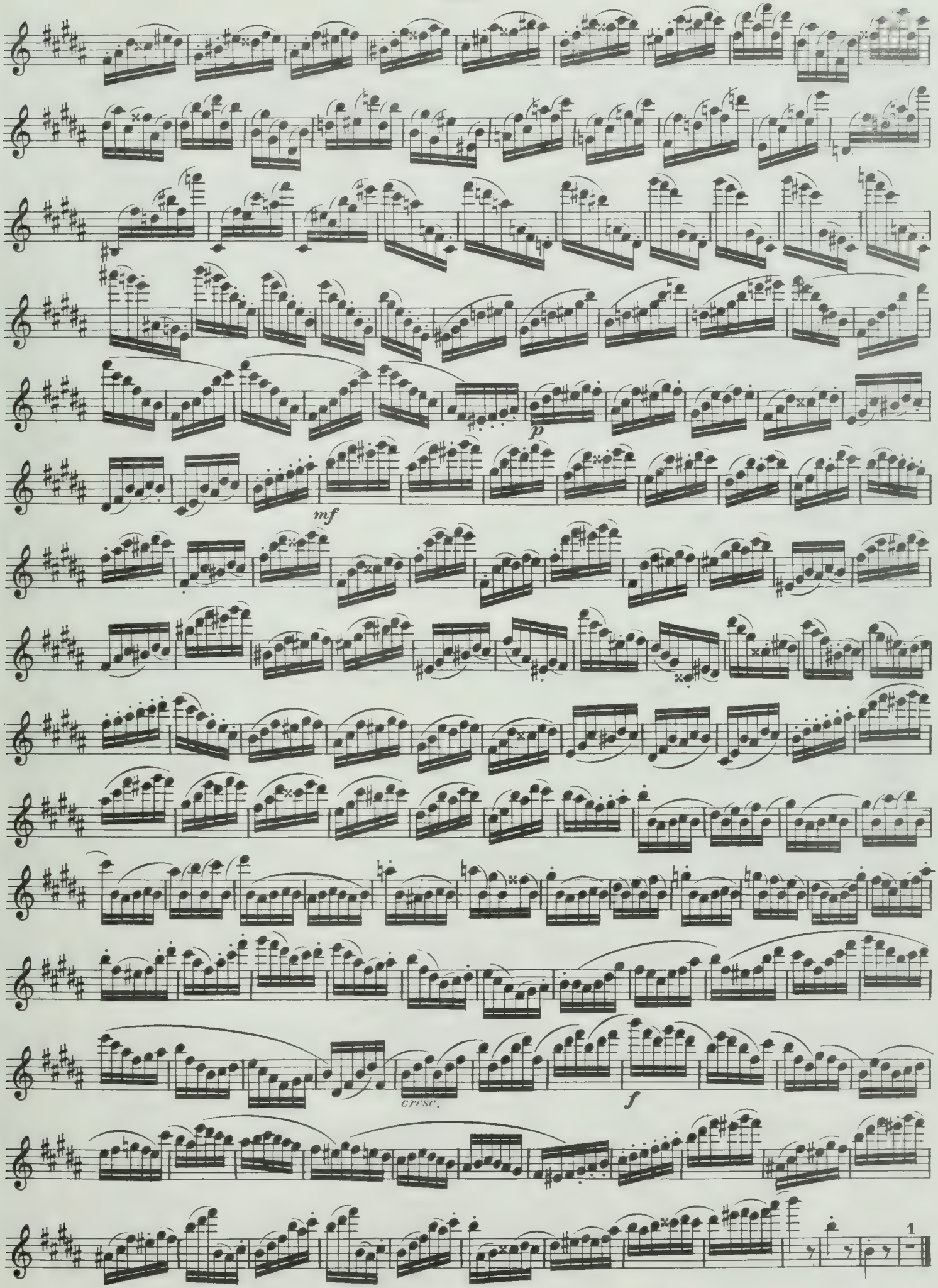
B major.

Exercise in various kinds of legato phrasing, in quick time.

*H-dur.*

*Uebung der verschiedenen Bindungen im schnellen Tempo.*



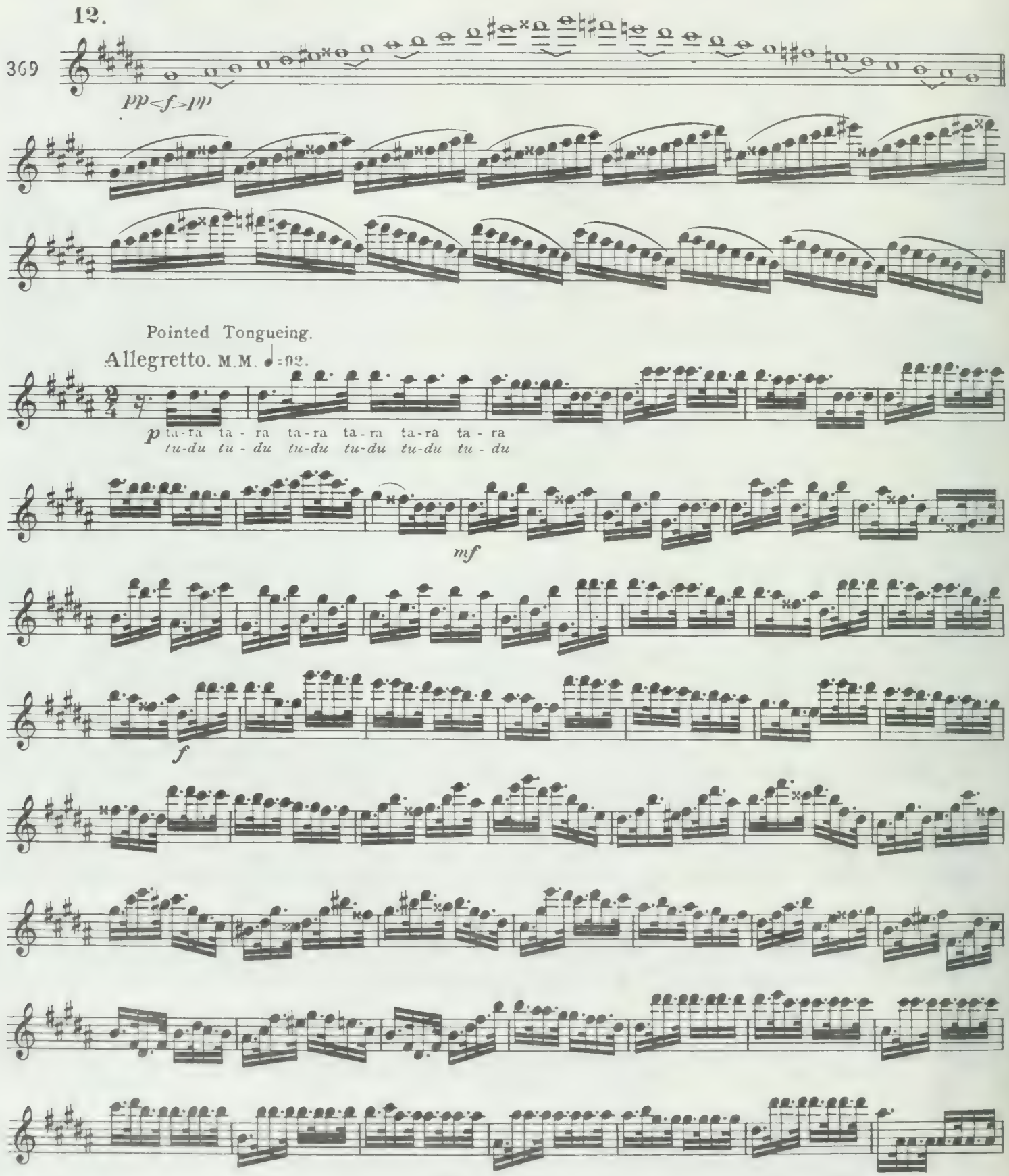

p
mf
cresc.
f
1

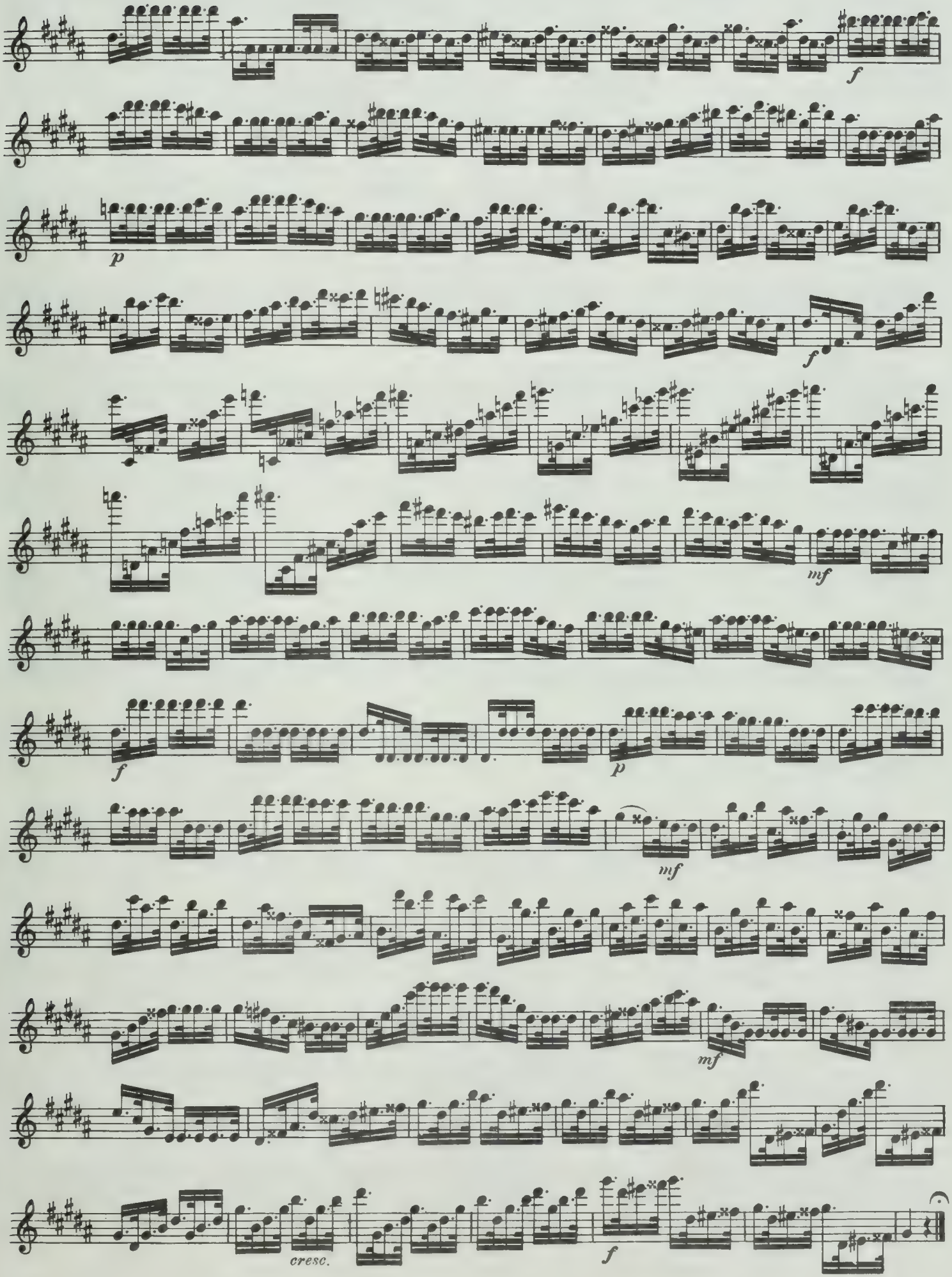
## G♯ minor.

Special Exercise in the kind of Tonguing which can only be executed by the articulation of the sounds "ta-ra." or "tu-du," This method will be found of great advantage, since the ordinary Single Tonguing becomes too fatiguing in Passages of length.

## *Gis-moll.*

*Ist eine ganz eigene Uebung für die Zunge welche nur durch die Artikulation "ta-ra" ausgeführt werden kann, und von grossem Vortheil ist, indem die gewöhnliche, einfache Zunge bei etwas langen Passagen in dieser Art der Figuren zu leicht ermüdet.*



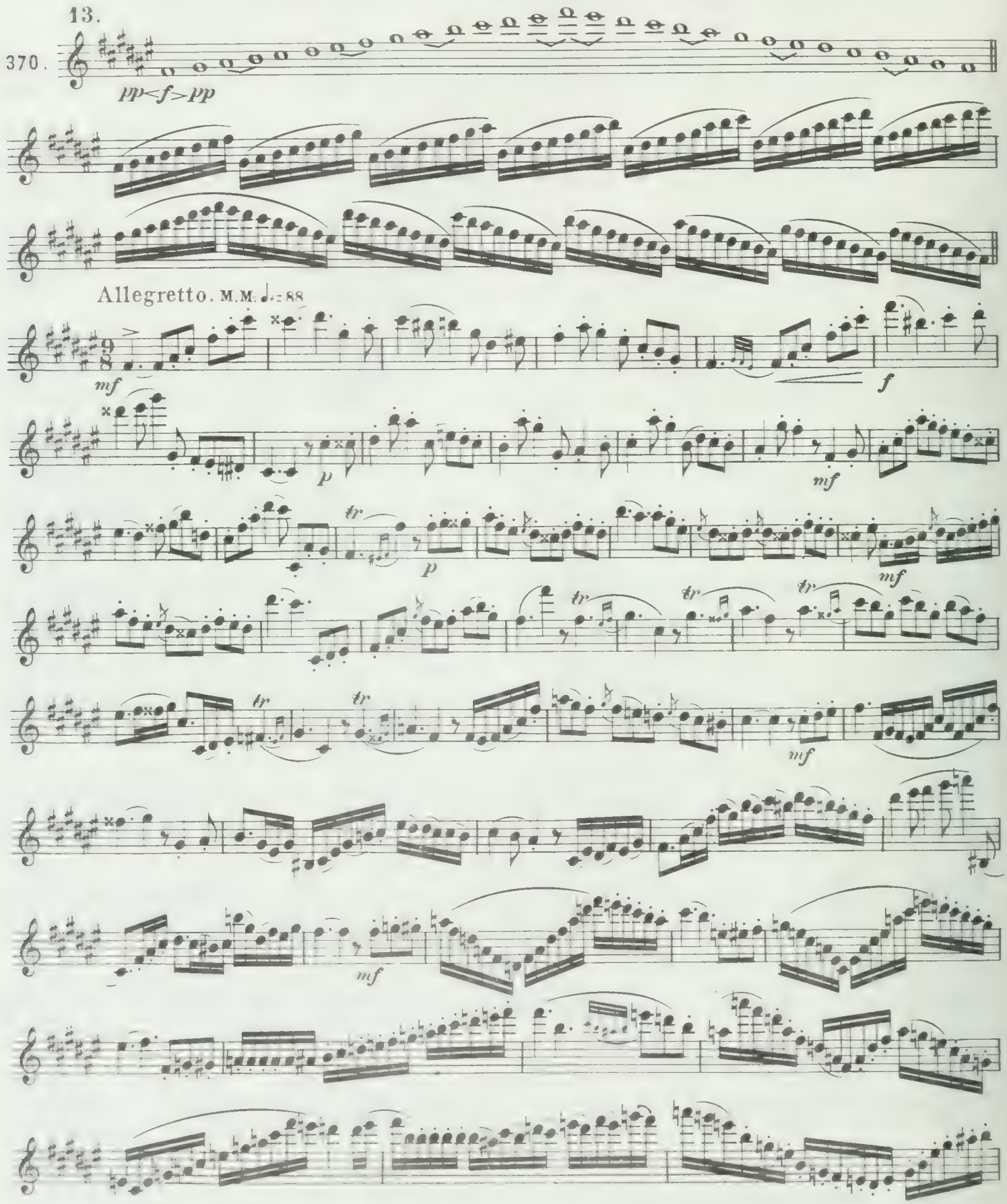

f
p
f
mf
f
p
mf
mf
cresc.
f

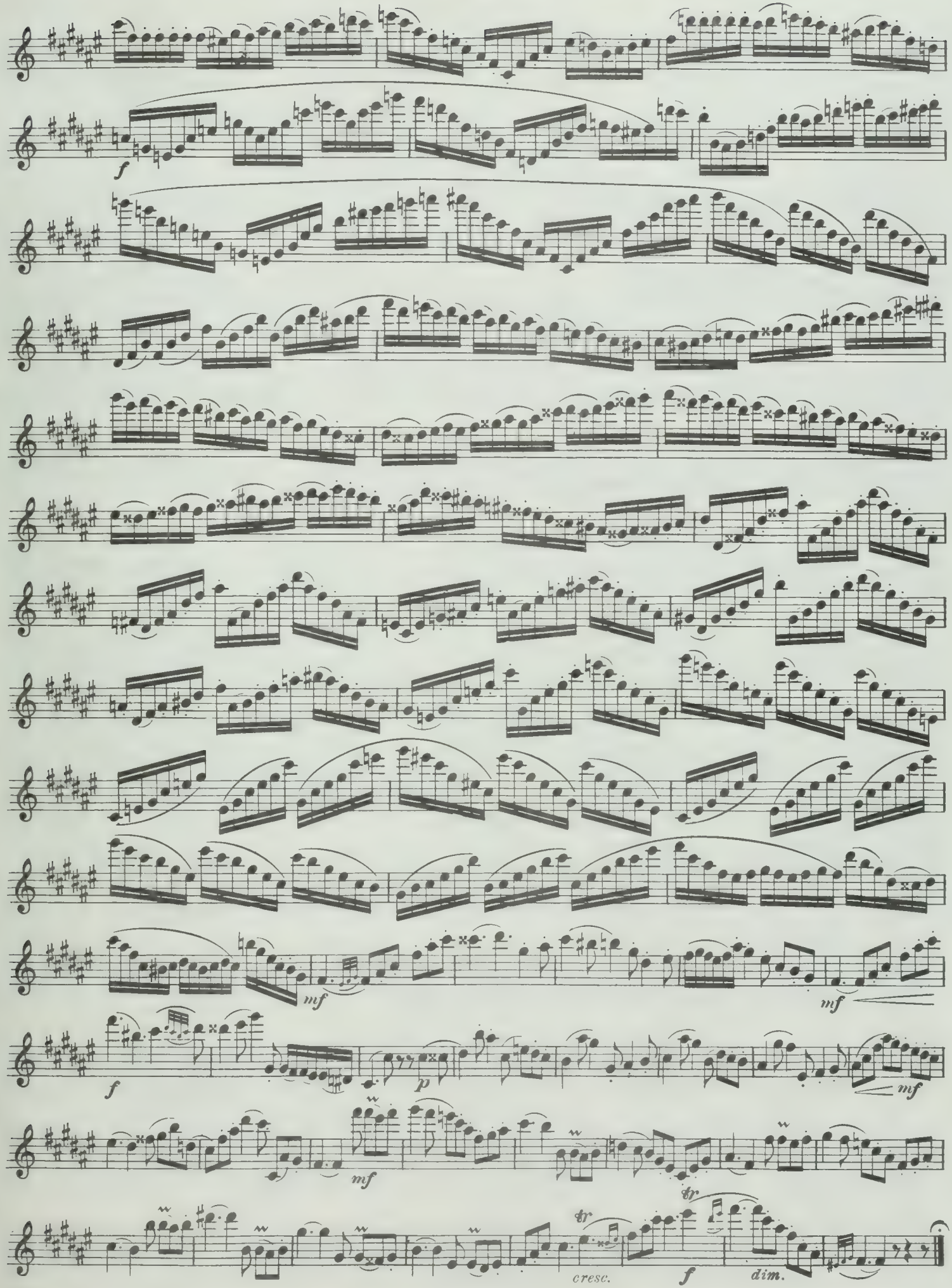
## F♯ major.

Exercise in 9/8 time. Special care must be taken not to make Triplets out of the eighth-notes; otherwise, the piece will be hurried and the Passages fail in clearness.

## *Fis-dur.*

*Uebung im Neunachteltakt. Hier muss man ganz besonders darauf sehen, dass aus den Achteln keine Triolen gemacht werden, sonst entsteht ein Eilen und die Folge davon ist Undeutlichkeit in den Passagen.*



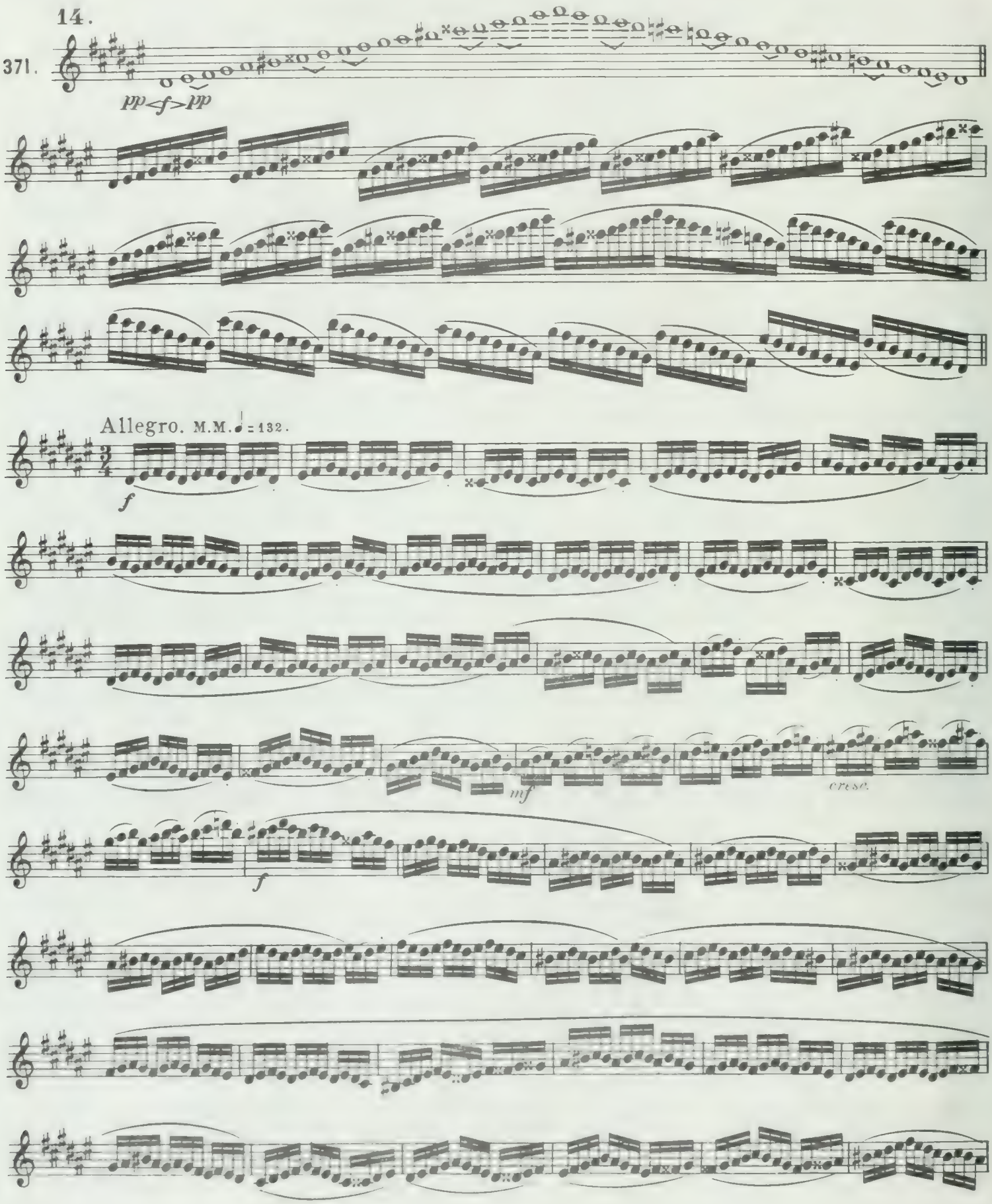

f
mf
mf
f
p
mf
mf
tr
tr
cresc.
f
dim.

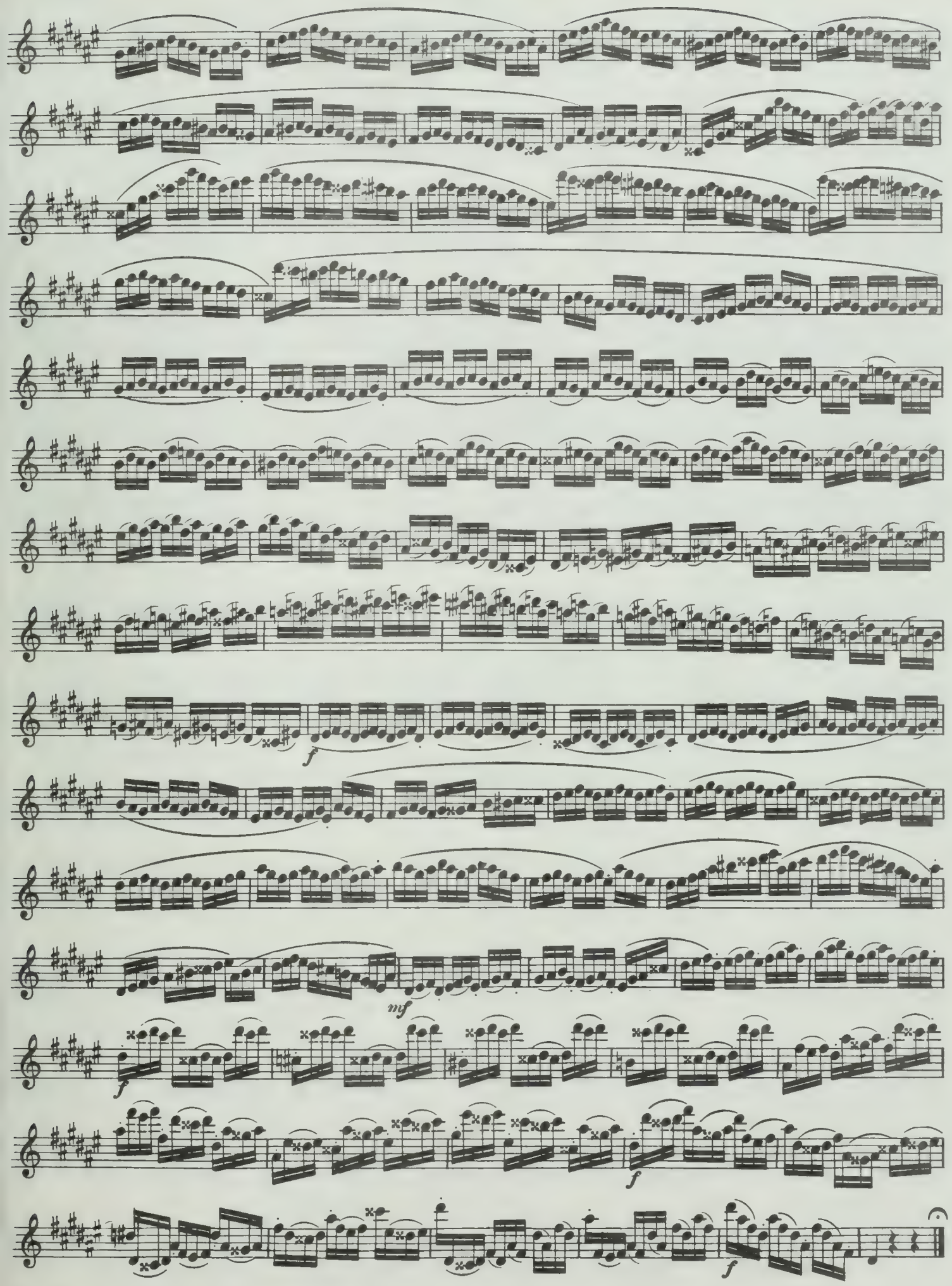
## D♯ minor.

Exercise for the use of all the Keys: it can also be played with Double Tonguing.

## *Dis-moll.*

*Uebung für alle Klappen, auch kann man dieselbe abwechselnd mit der Doppelzunge blasen.*




f
mf
f
f
f

## D♭ major.

Exercise in the appoggiatura or Grace-Note; these must be made very short, in order to give particular prominence to the principal notes. The appoggiatura is merely an accessory note, which must, however, be quite plainly heard.

## *Des-dur.*

*Ist eine Uebung für Vorschläge. Diese müssen sehr kurz an die Hauptnote herangeschliffen werden, damit solche ganz besonders hervorsticht, denn die Vorschläge selbst bezwecken nur eine Art begleitende Stimme, welche jedoch immer sehr deutlich zu hören sein muss.*

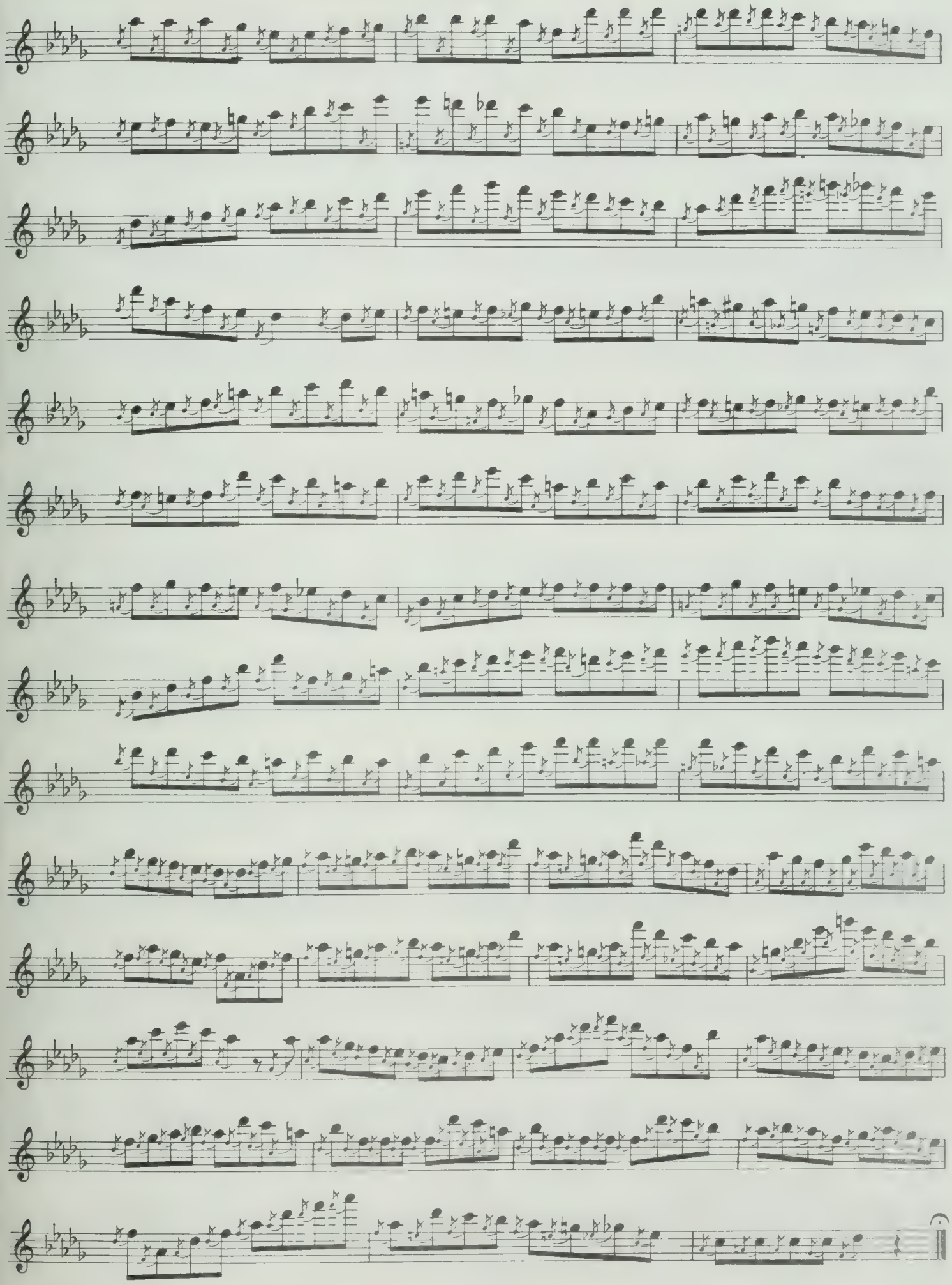
**15.**

372.

*pp<f>pp*

Allegro. M.M. ♩= 100.

*p* *mf*

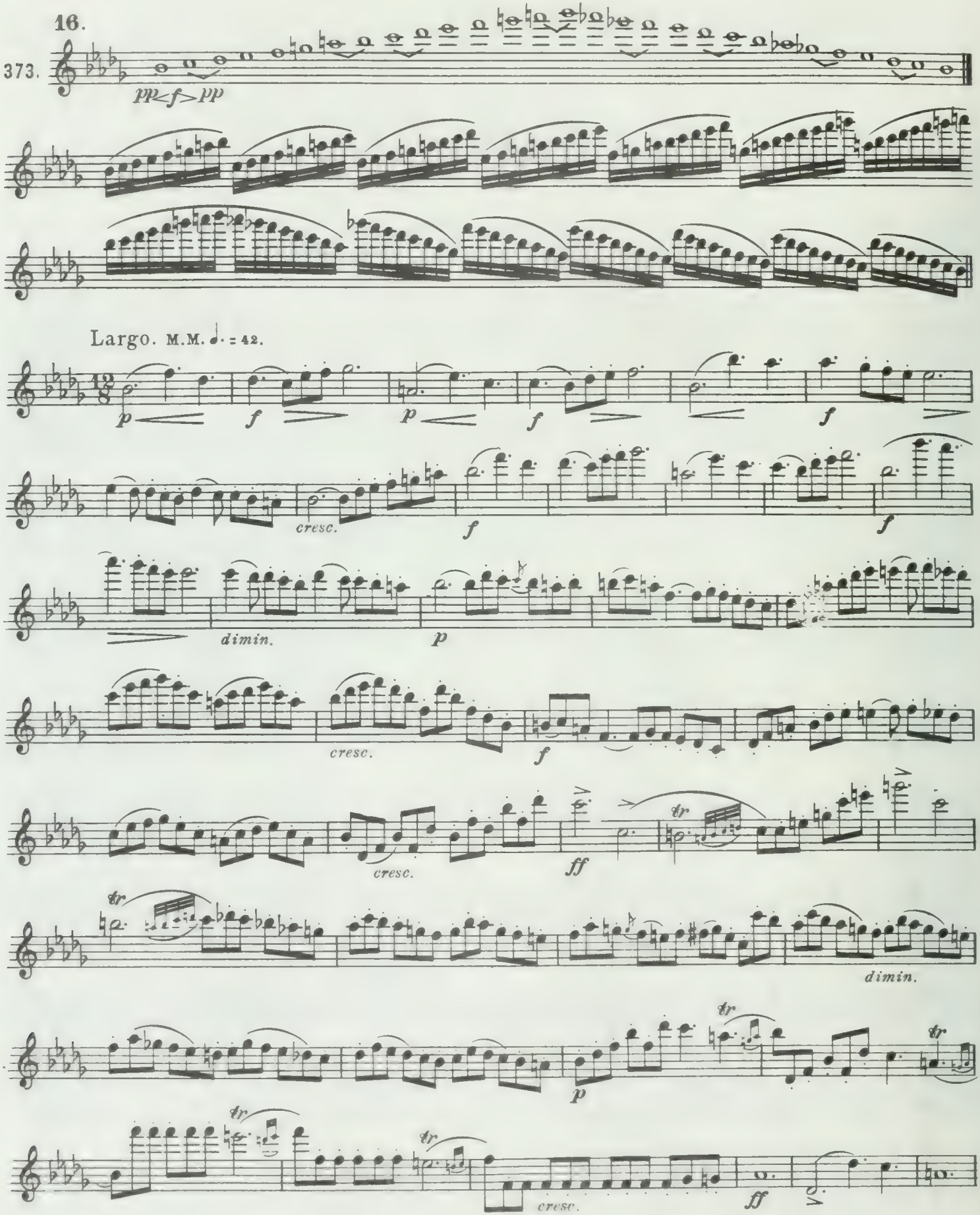


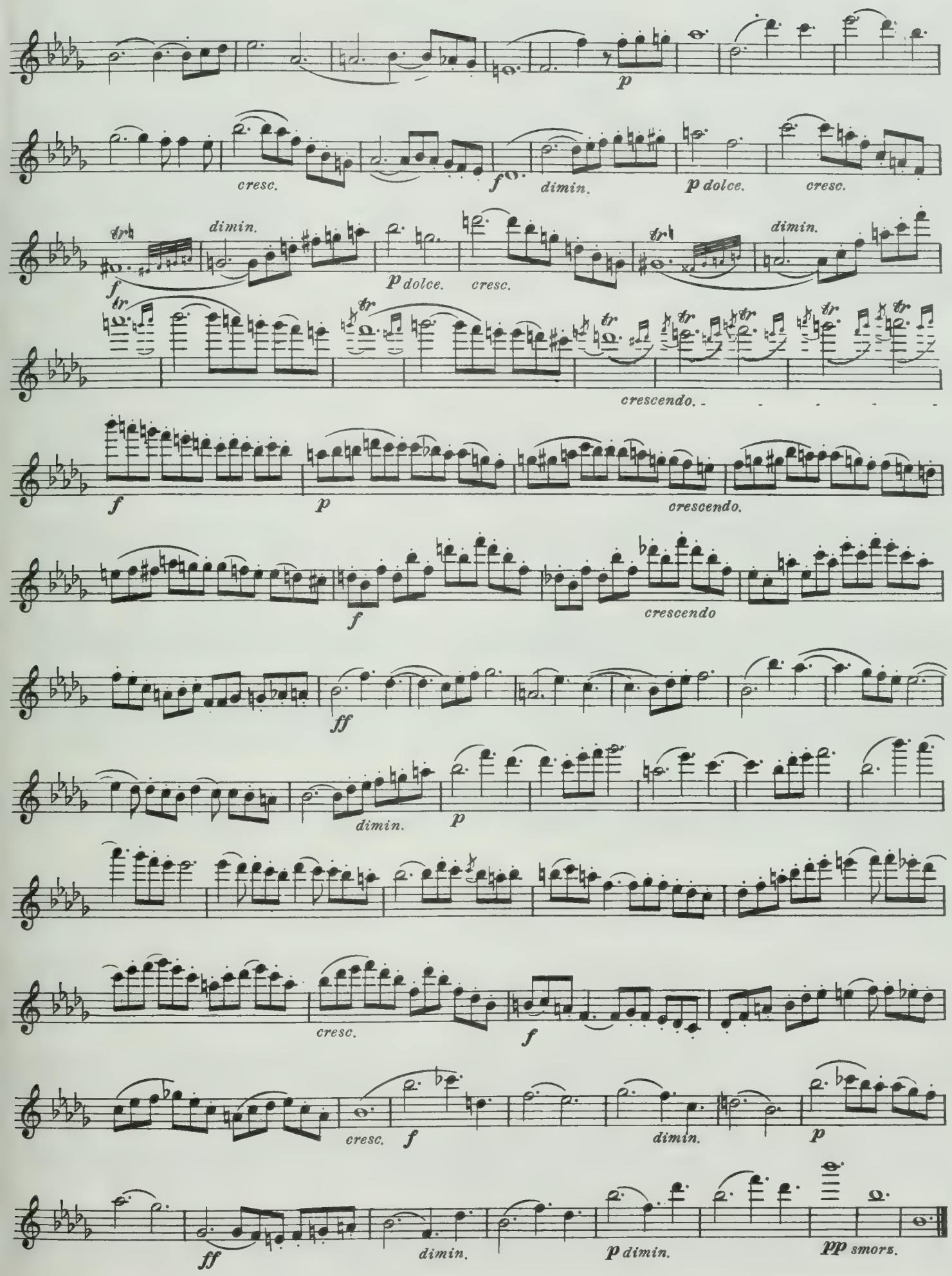
## B♭ minor.

Exercise in sustained notes; strict attention to be paid to *crescendo* and *diminuendo.*

## *B-moll.*

*Uebung in langgehaltenen Tönen wobei das crescendo und diminuendo streng zu beobachten ist.*



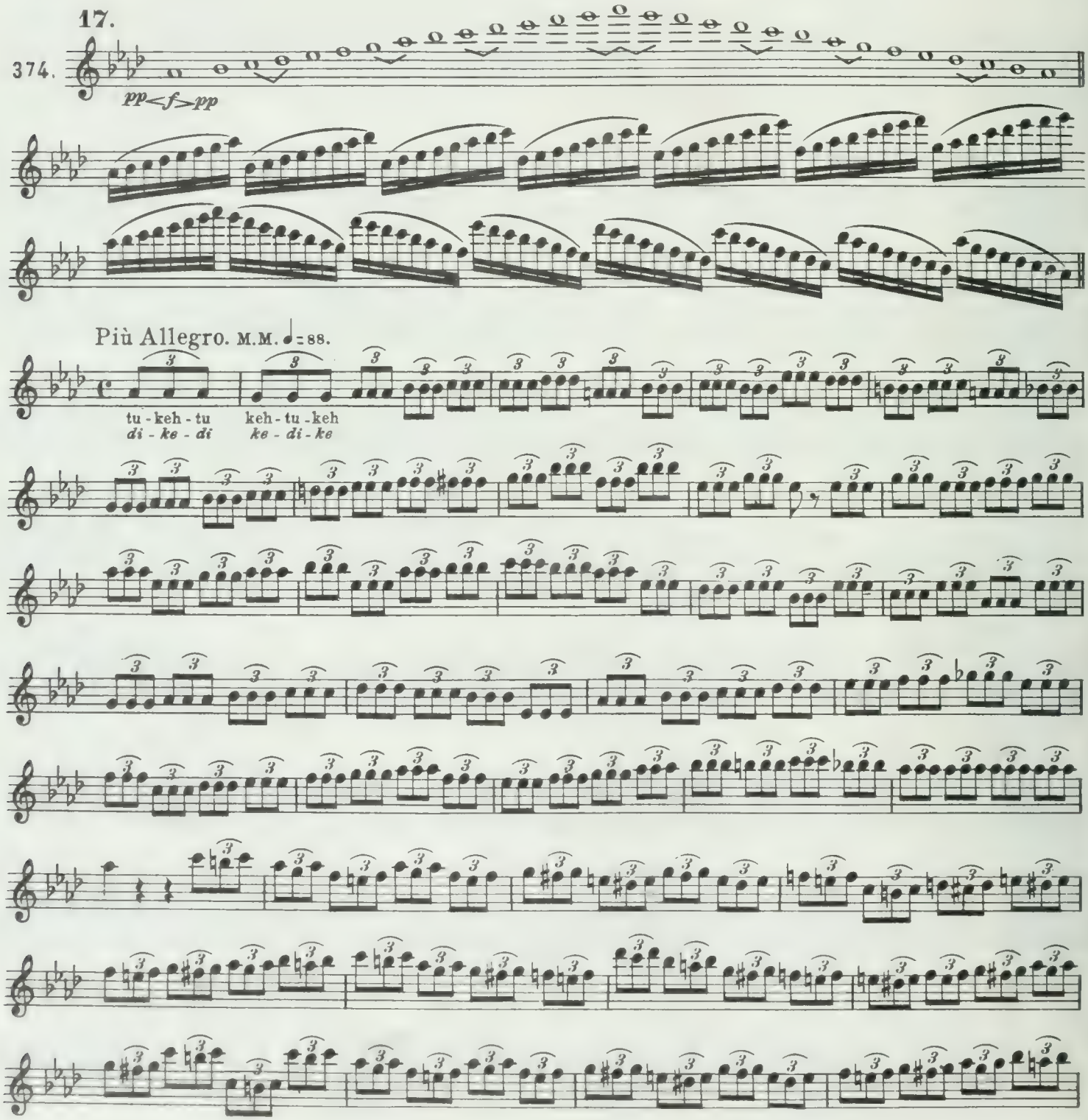

p
cresc.
f
dimin.
p dolce.
cresc.
tr
dimin.
f
p dolce.
cresc.
tr
dimin.
tr
crescendo.
f
p
crescendo.
f
crescendo
ff
dimin.
p
cresc.
f
cresc.
f
dimin.
p
ff
dimin.
p dimin.
pp smorz.

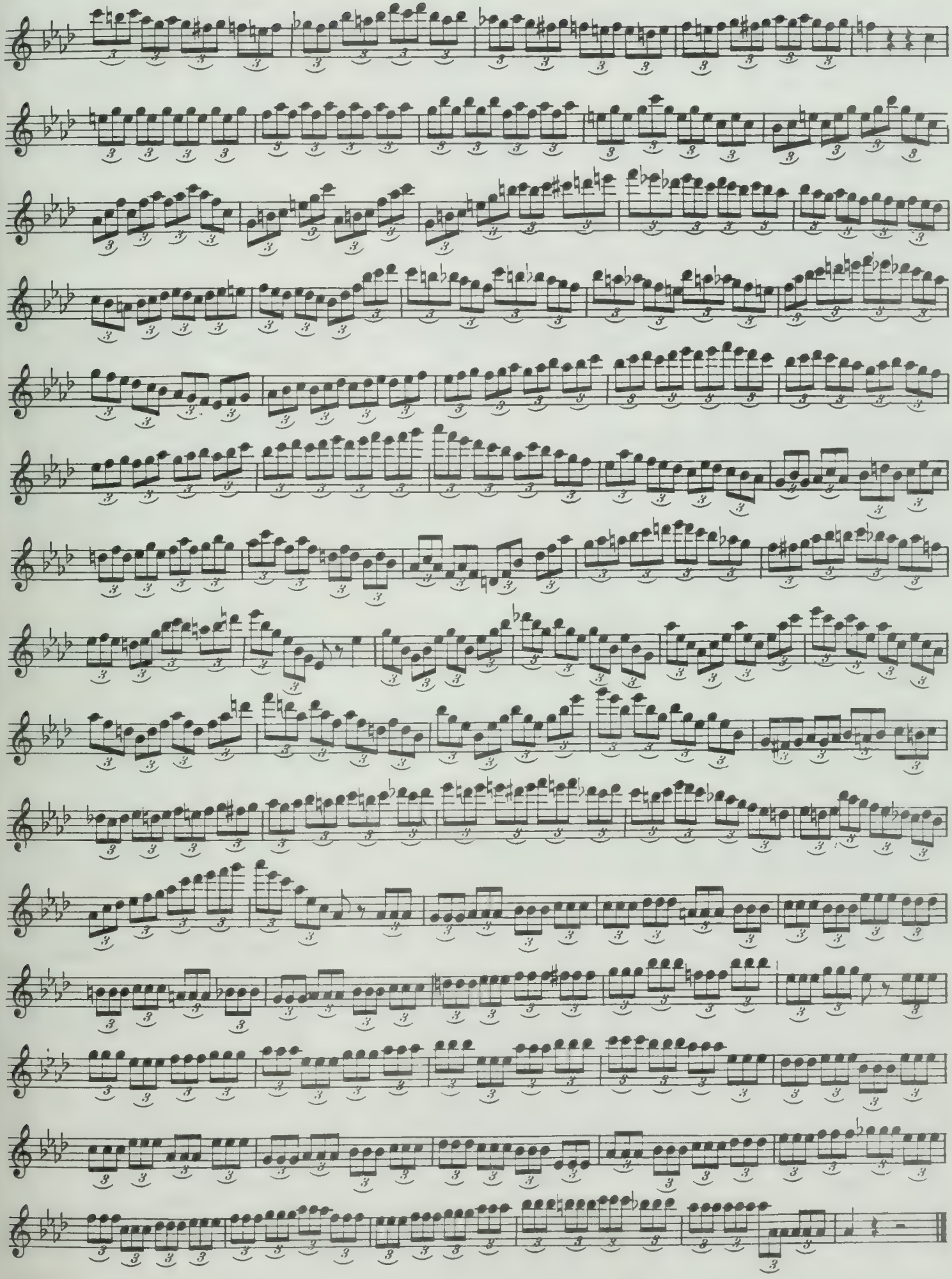
## A♭ major.

Exercise in Triple Tonguing, by the articulation of the sounds keh-tu-keh, tu-keh-tu. In this exercise care must be taken to preserve the most perfect evenness in the articulation of each syllable, just as in No 7. All these different Staccato tonguings, e. g. Double Tonguing "du-keh," Pointed Tonguing "ta-ra," and Triple Tonguing "keh-tu-keh," "tu-keh-tu," will be found of immense advantage, especially for those players who are not naturally gifted with a flexible tongue. By means of these staccato Tonguings a good lasting-power is acquired, with a little practice, and the longest pieces can be played without fatigue.

## *As-dur.*

*Uebung für die Trippel-Zunge durch die Artikulation „di-ke-di ke-di-ke." Bei dieser Uebung muss ebenfalls die strengste Gleichmässigkeit im Ausdrucke der Silben beobachtet werden, so wie es der Fall war bei No 7. Alle diese Zungen-Staccato's, als z. B. die Doppel-Zunge di-cke die Punktierte-Zunge ta-ra und diese Trippel-Zunge di-ke-di ke-di-ke enthalten unendliche Vortheile, und namentlich für diejenigen die von Natur aus mit keiner leichten Zunge zum Staccato begabt sind; denn vermöge dieser Zungen Staccato's kann man (hat man nur erst einige Uebung darin,) eine grosse Ausdauer erlangen und die längsten Piecen damit blasen ohne zu ermüden.*



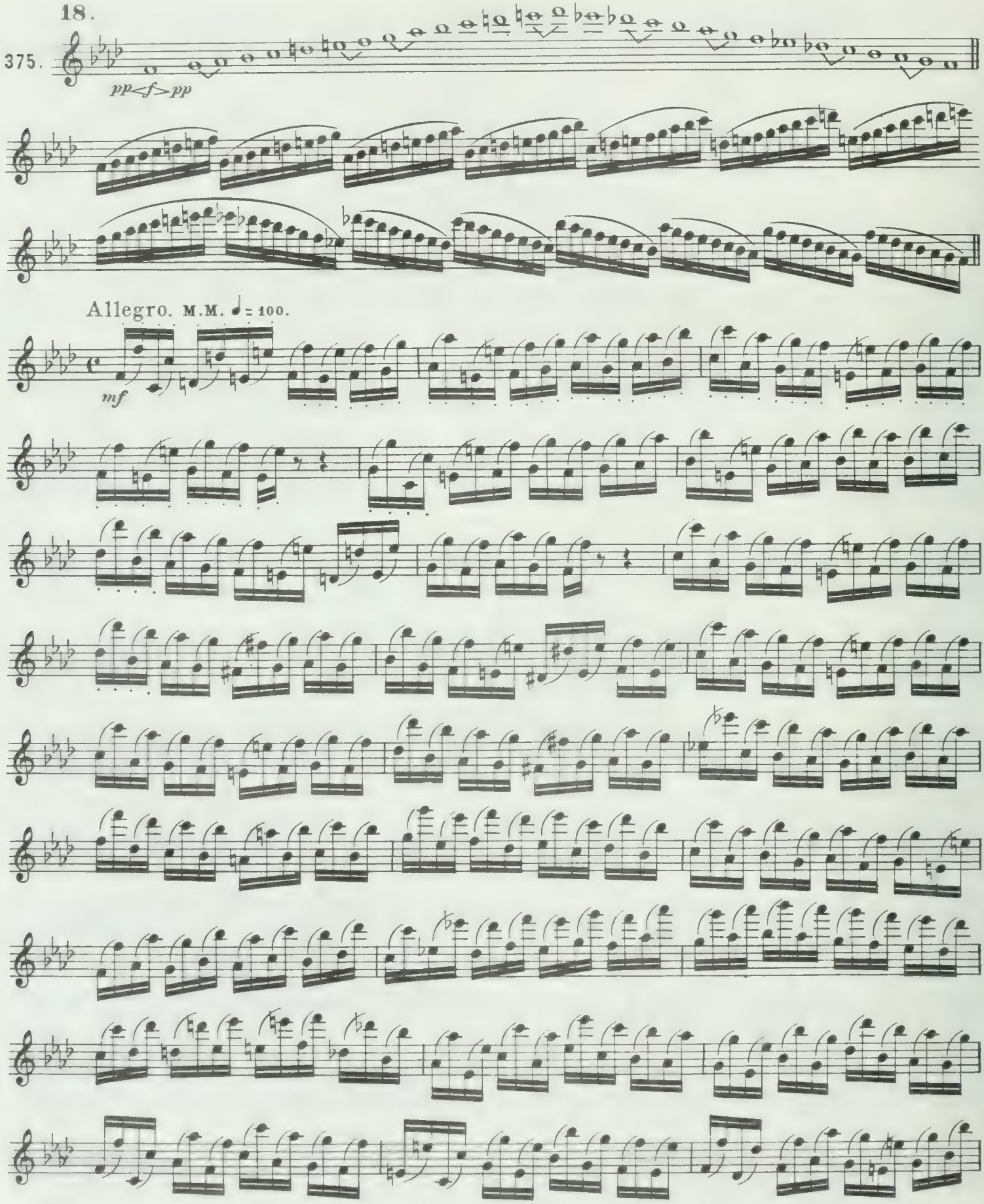


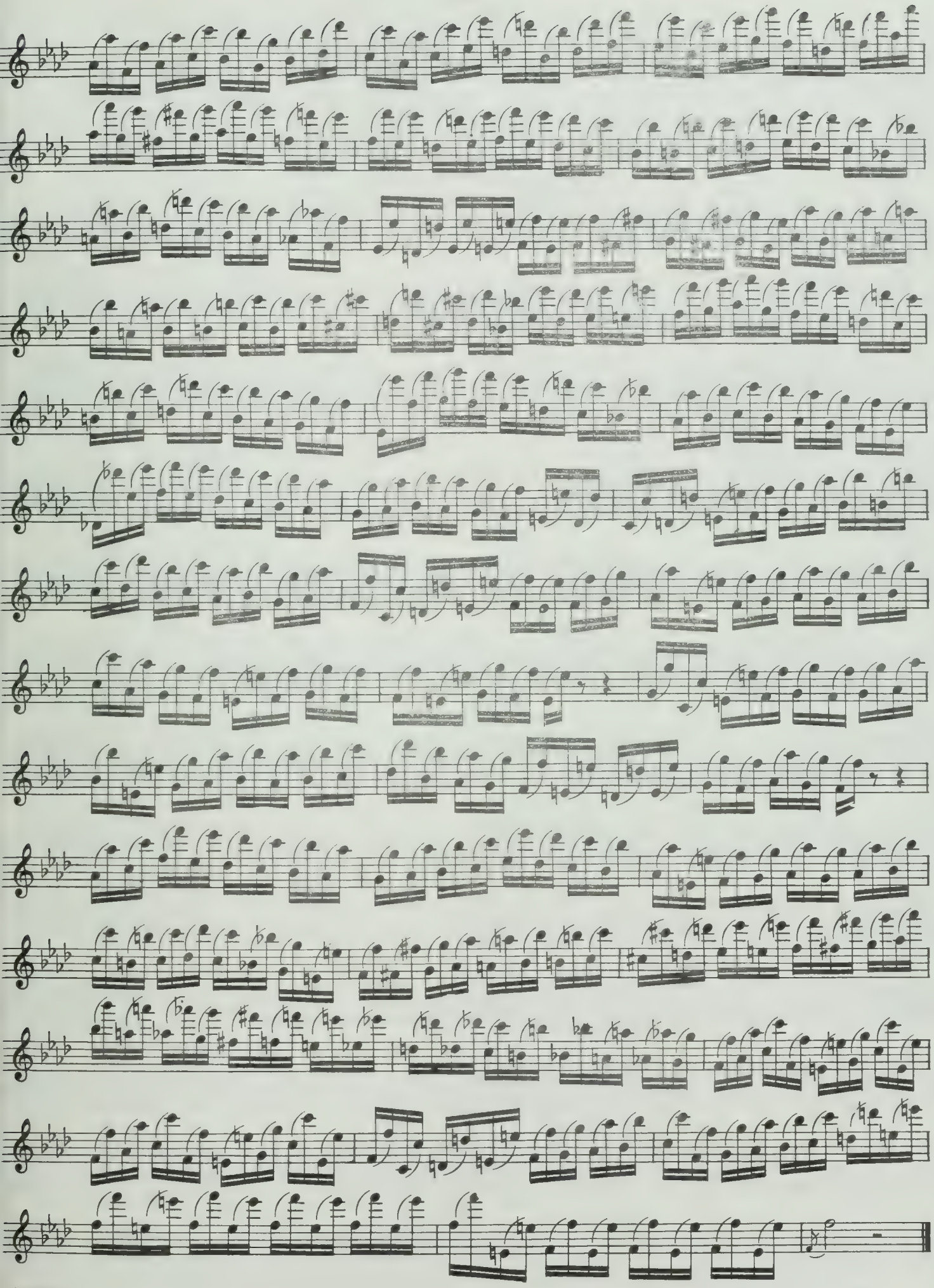
## F minor.

Exercise in legato octaves; it can also be played staccato, but only with the ordinary Single Tonguing, as in No. 2.

## *F-moll.*

*Uebung in gebundenen Octaven. Auch kann dieselbe Staccato geblasen werden; jedoch nur mit der einfachen Zunge wie bei No. 2.*





## E♭ major.

Exercise in Arpeggios, or Broken Chords, giving the effect of three parts. The greatest clearness, evenness and accuracy must be observed, in order to avoid treating any one of the notes as an appoggiatura (as was the case in Nº 3.)

## *Es-dur.*

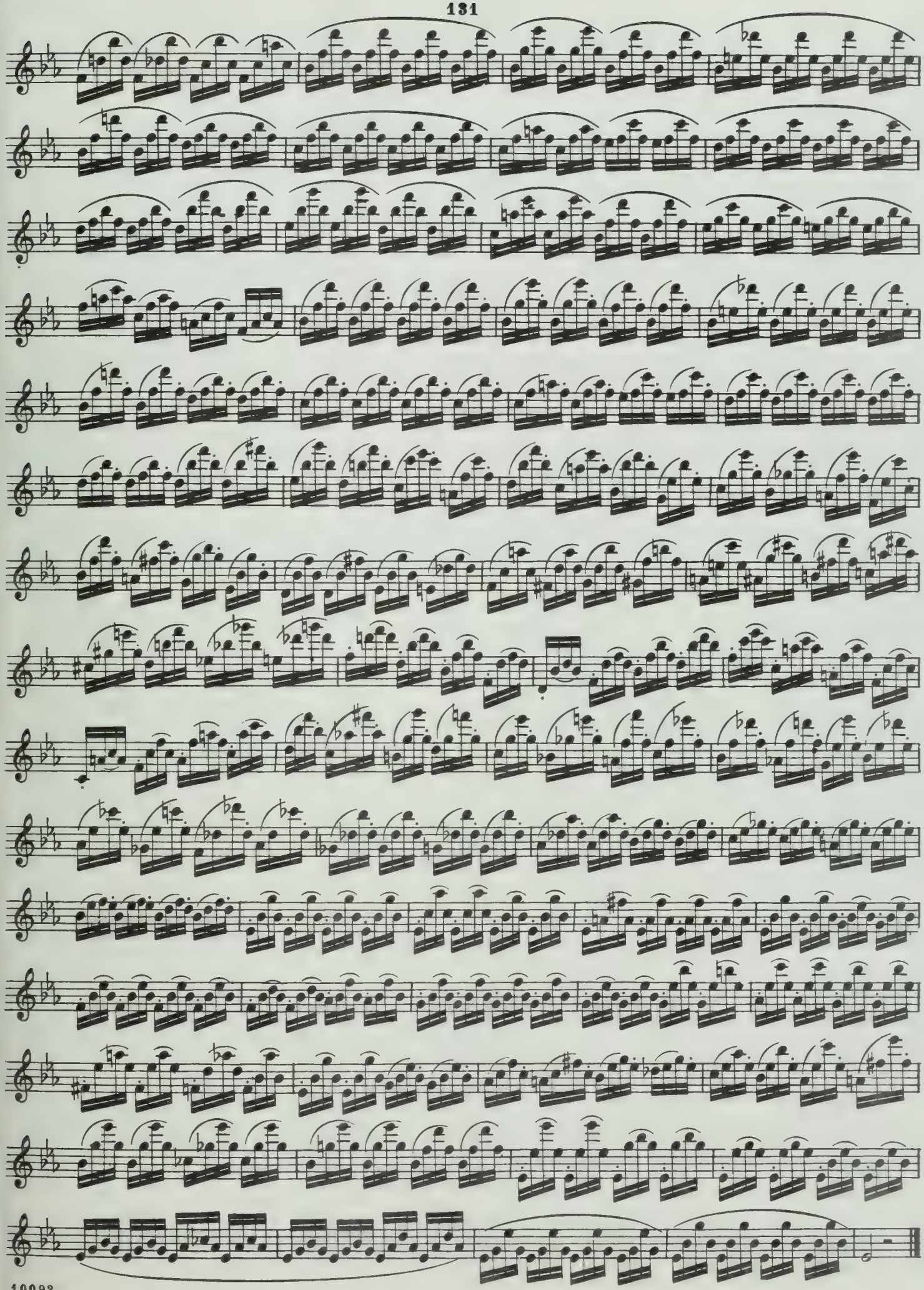
*Uebung in gebrochenen Accorden, gleichsam dreistimmig, wo die höchste Deutlichkeit, Accuratesse und Gleichmassigkeit statt finden muss, um auch nicht eine einzige Note als Vorschlag (wie z. B. der Fall bei Nº 3 war) zu betrachten.*

**19.**

376.

*pp* < *f* > *pp*

**Allegro.** M.M. ♩ = 112.

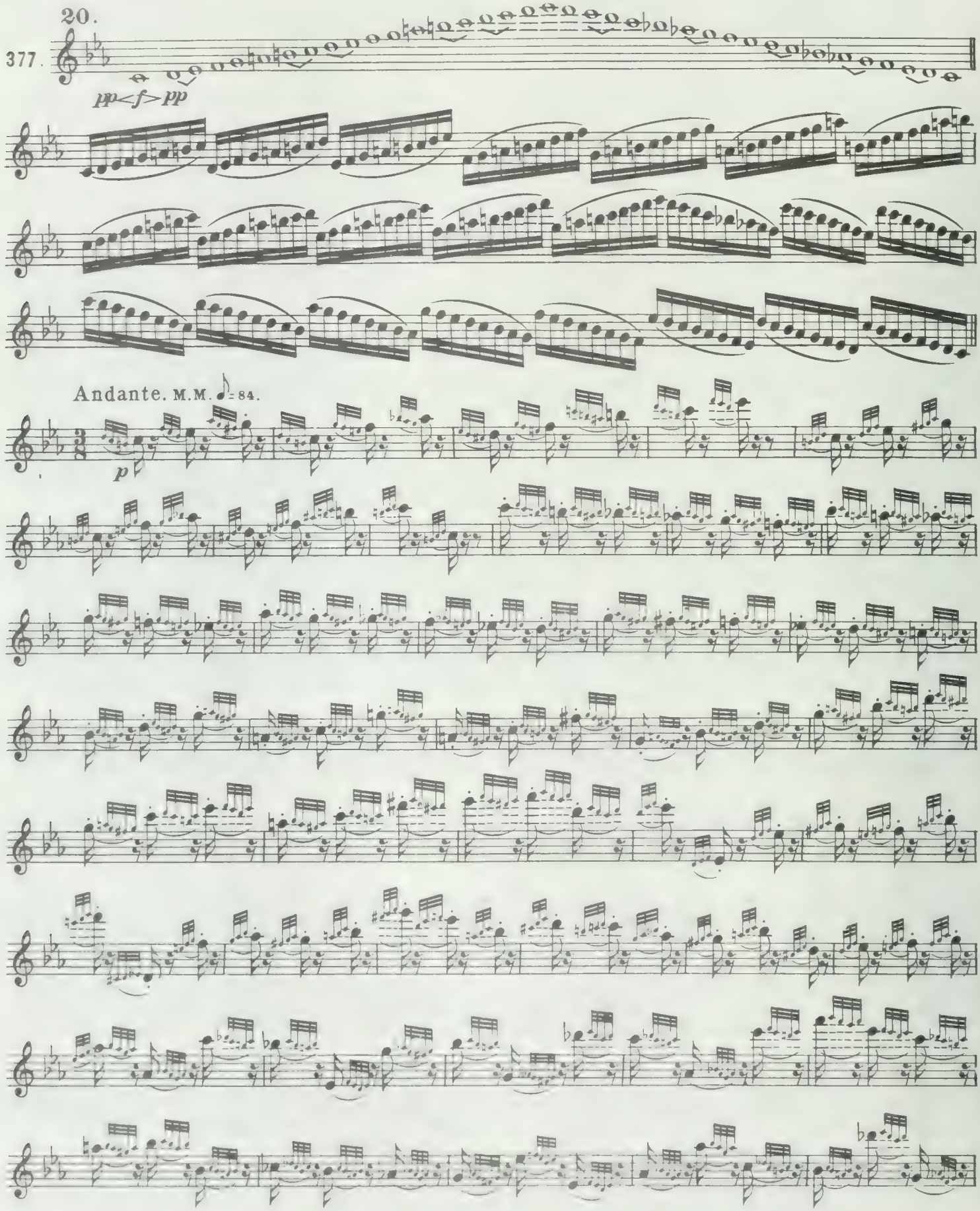


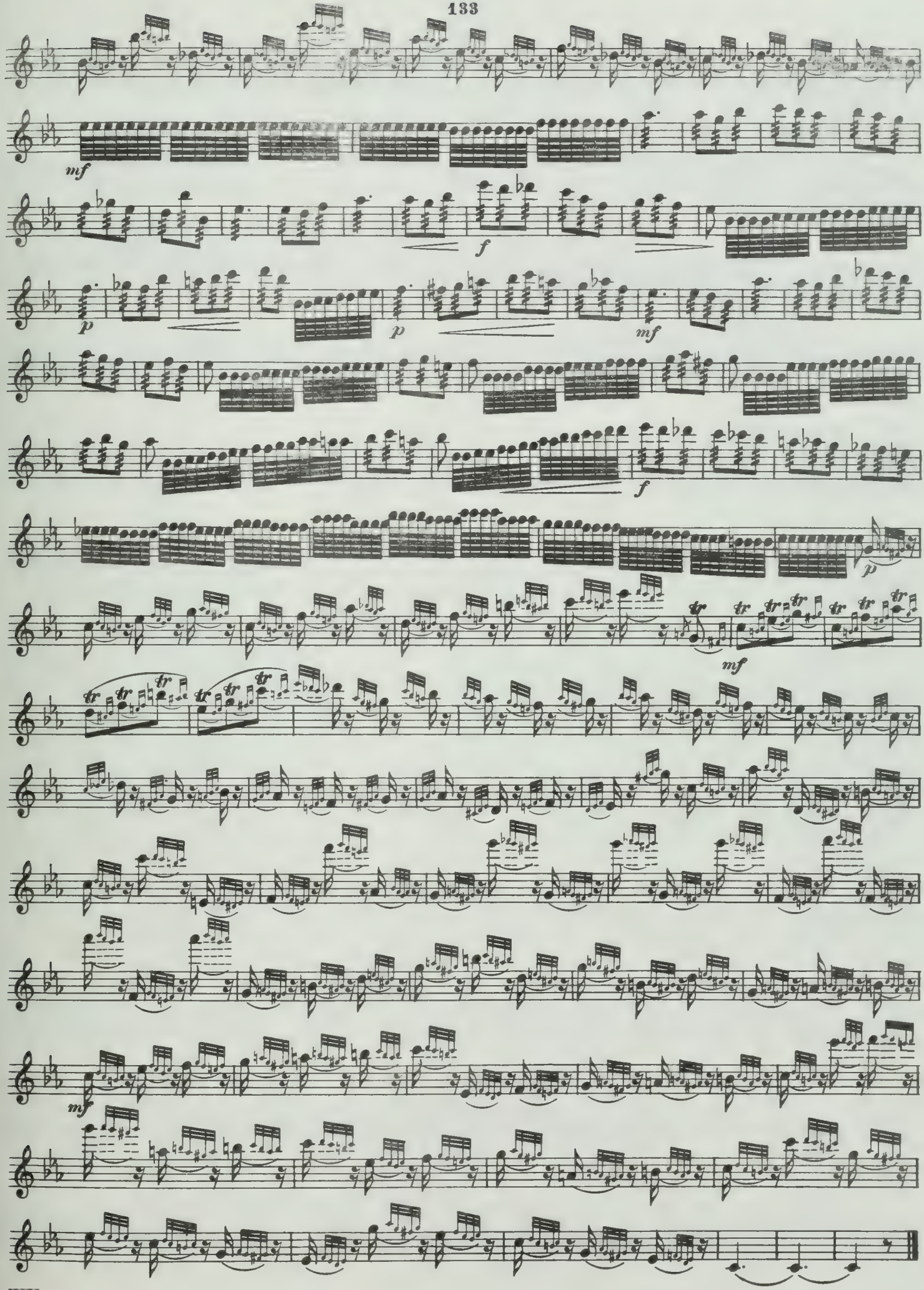
## C minor.

Exercise in the Turn and the Mordent (passing Shake.) The Tonguing for the middle part of this Exercise is got by the articulation of the sounds "dee-deh."

## C-moll.

*Uebung für Doppelschläge und Pralltriller. Der Mittelsatz wird mit der „di-de" Zunge geblasen.*



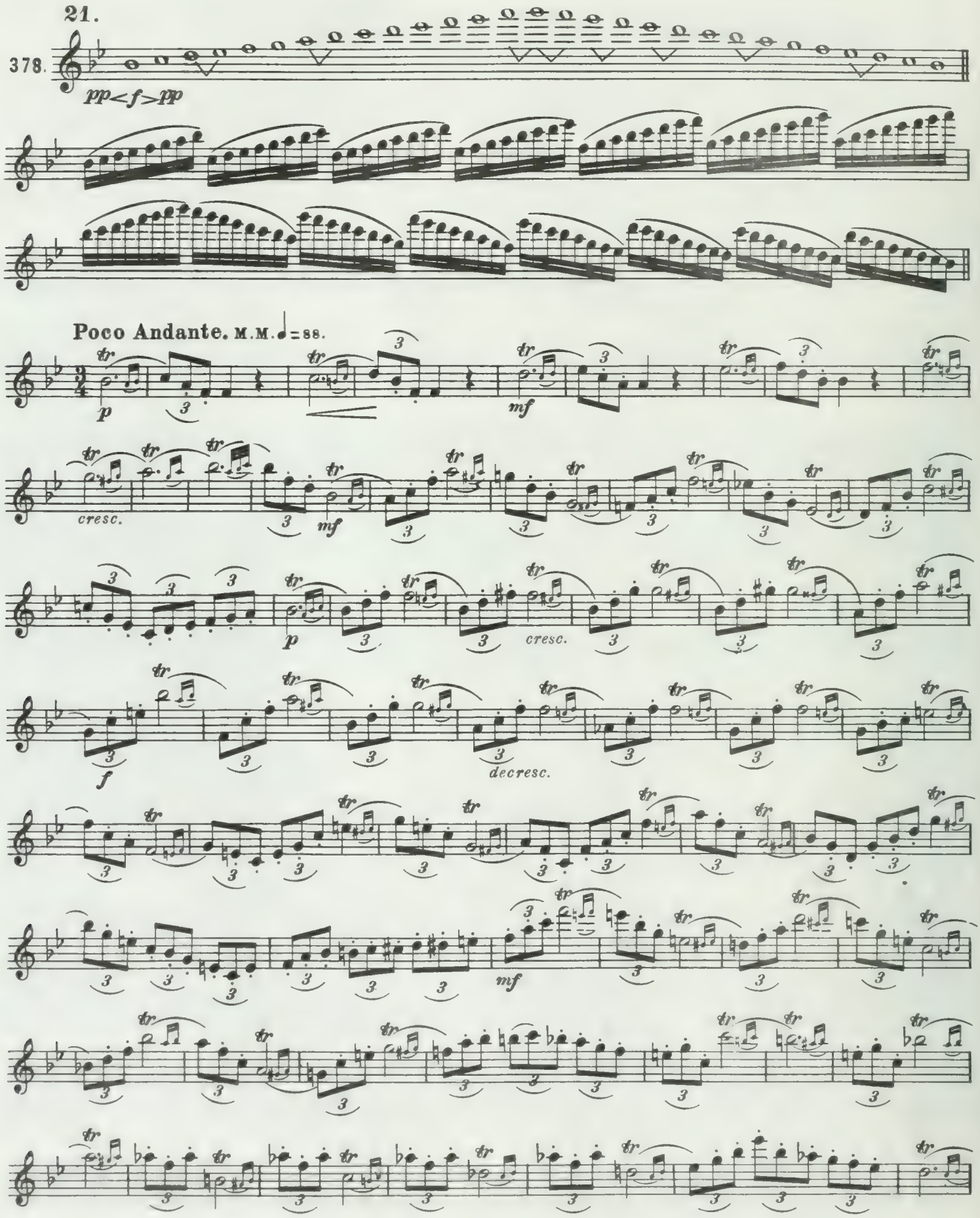

mf
f
p
p
mf
f
p
tr
mf
mf

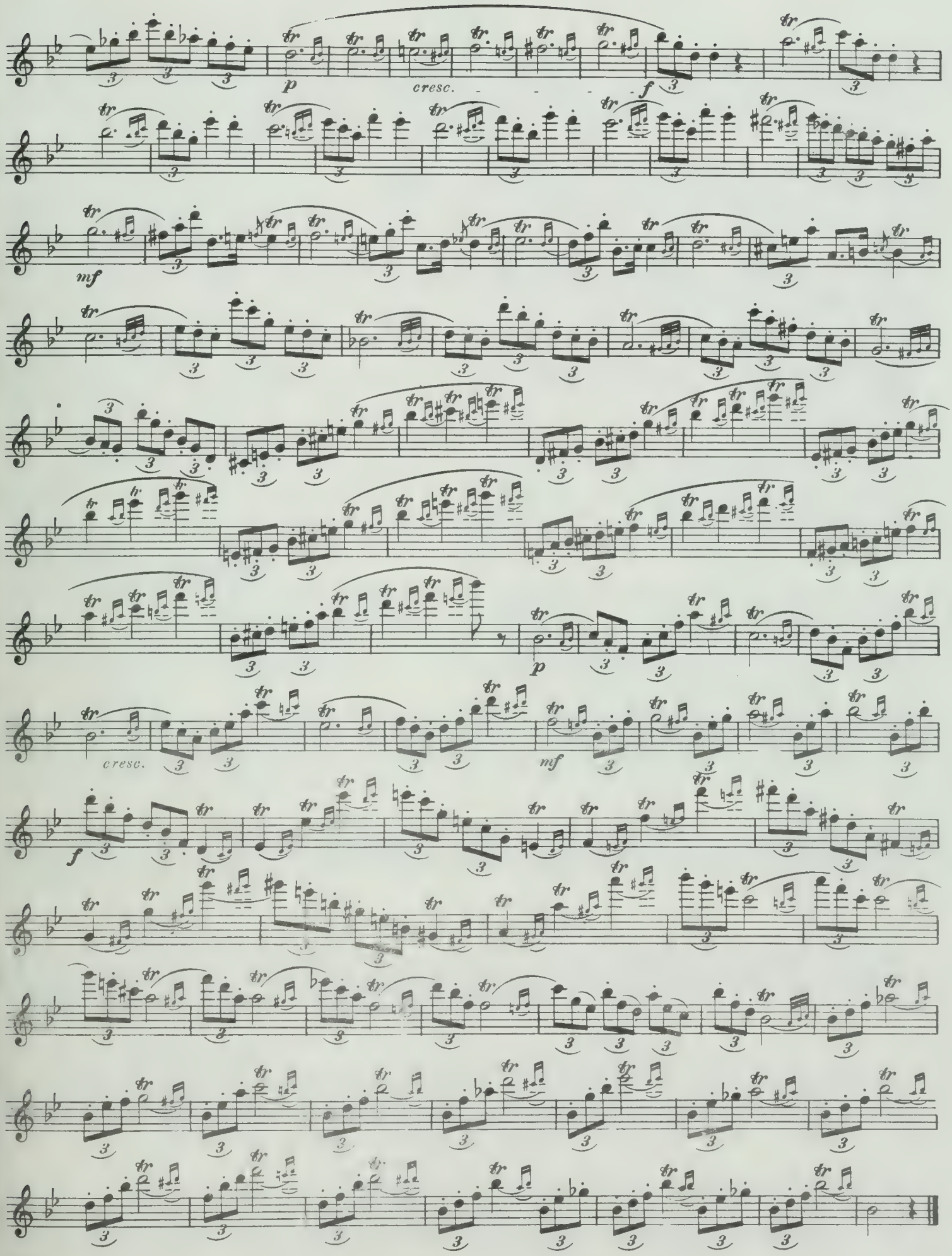
## B♭ major.

Exercise in the Shake on long notes in slow time.

## B-dur.

*Eine Triller-Uebung für lange Noten im langsamen Tempo.*



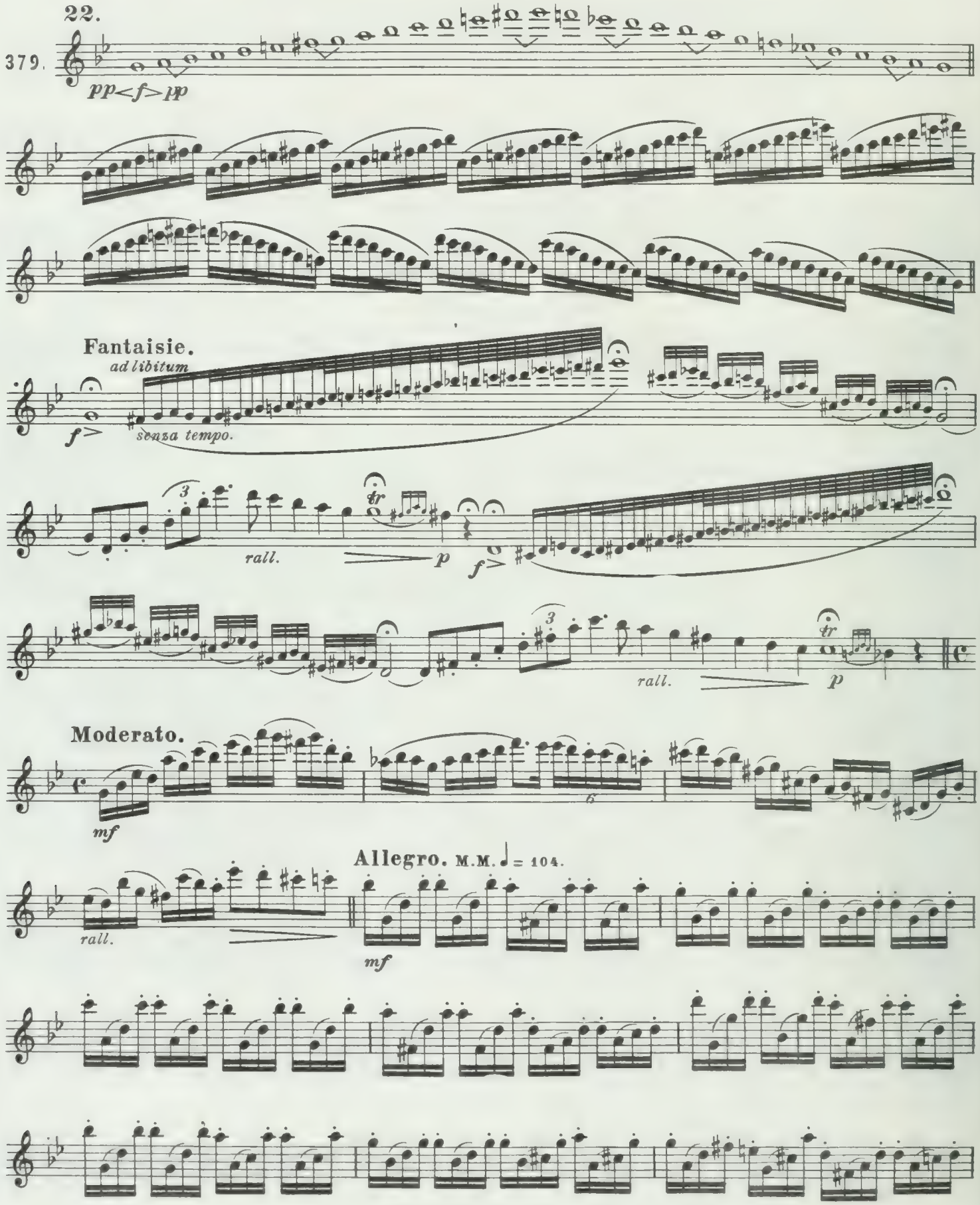

p
cresc.
f
mf
p
cresc.
mf
f

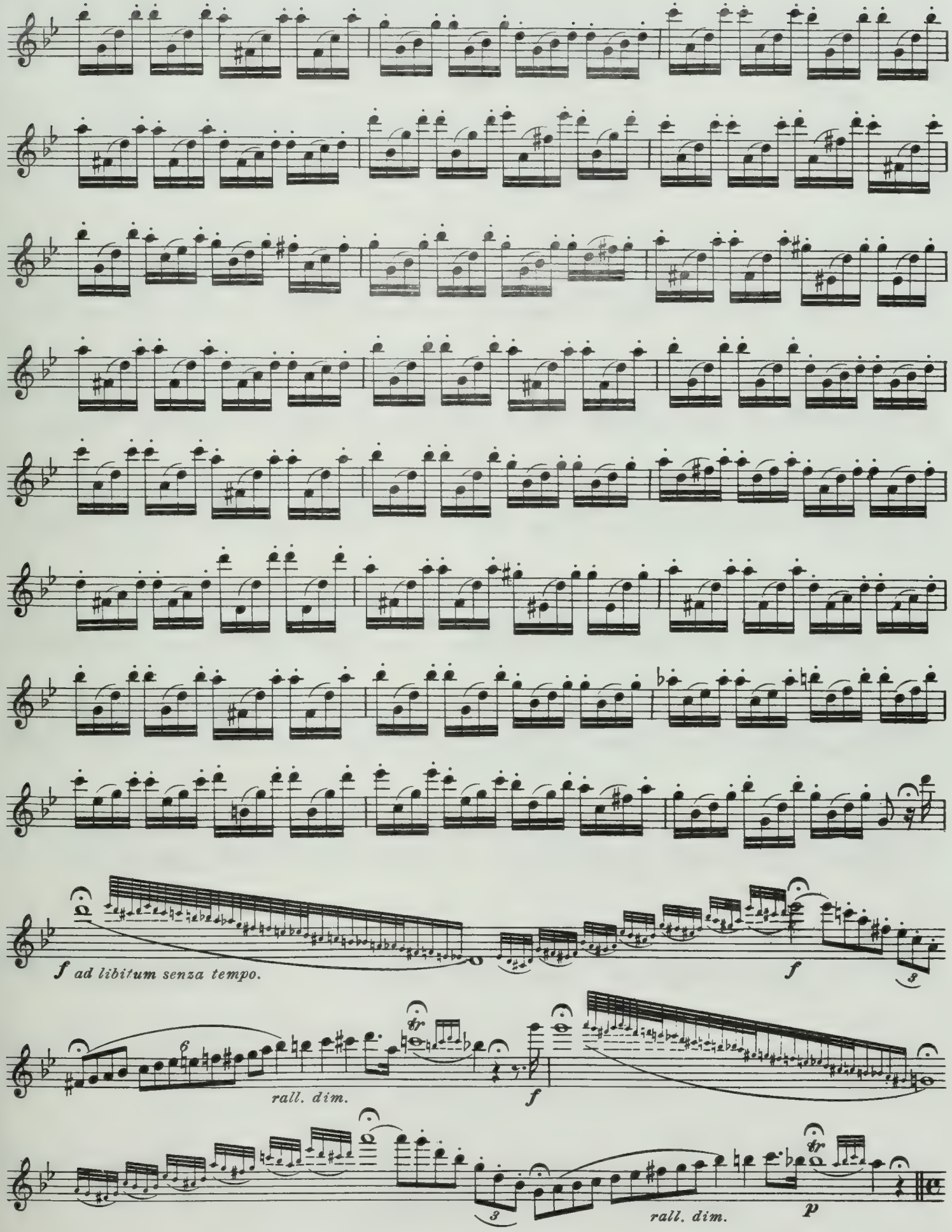
G minor.

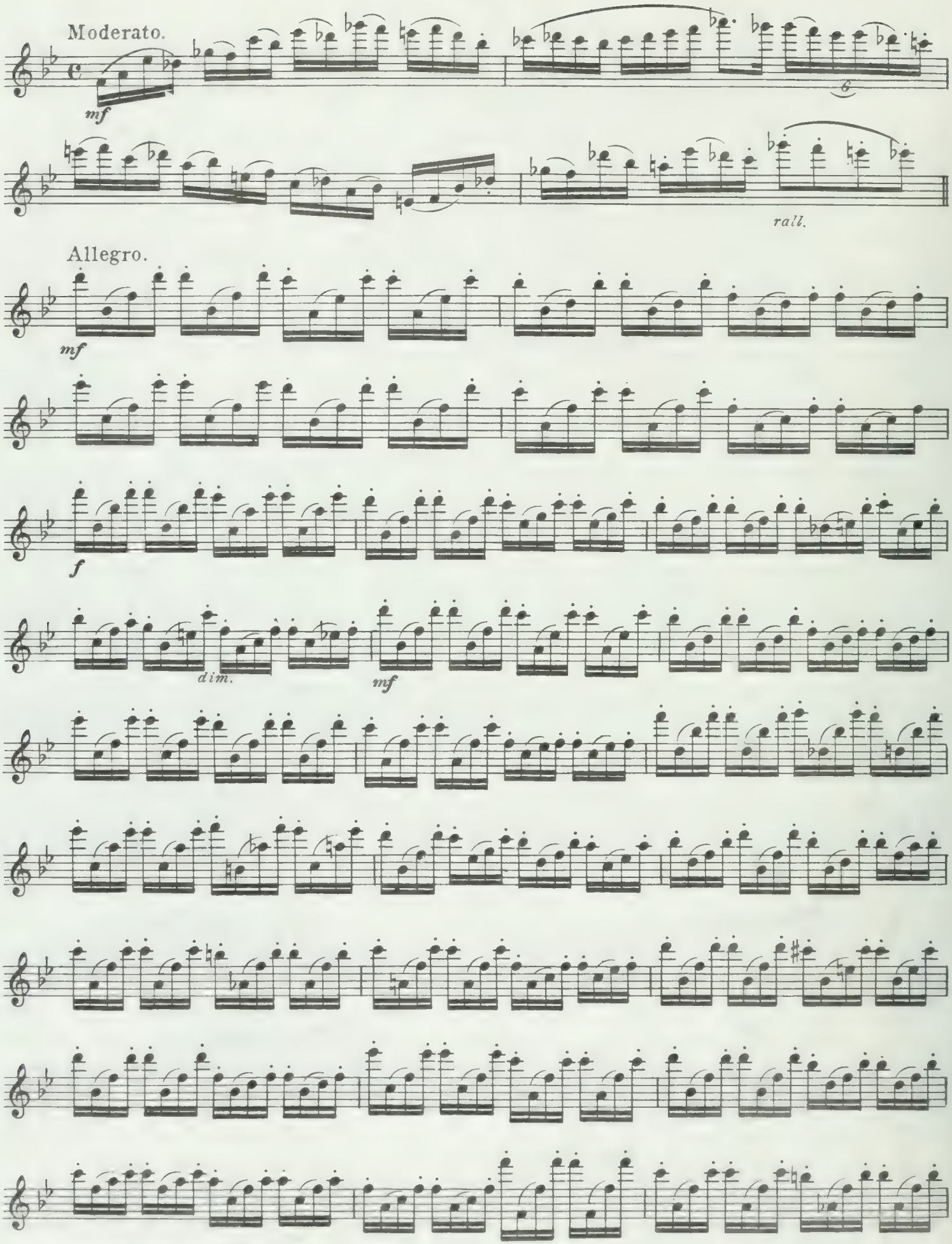
Exercise in the Staccato tonguing explained in Nº 5.

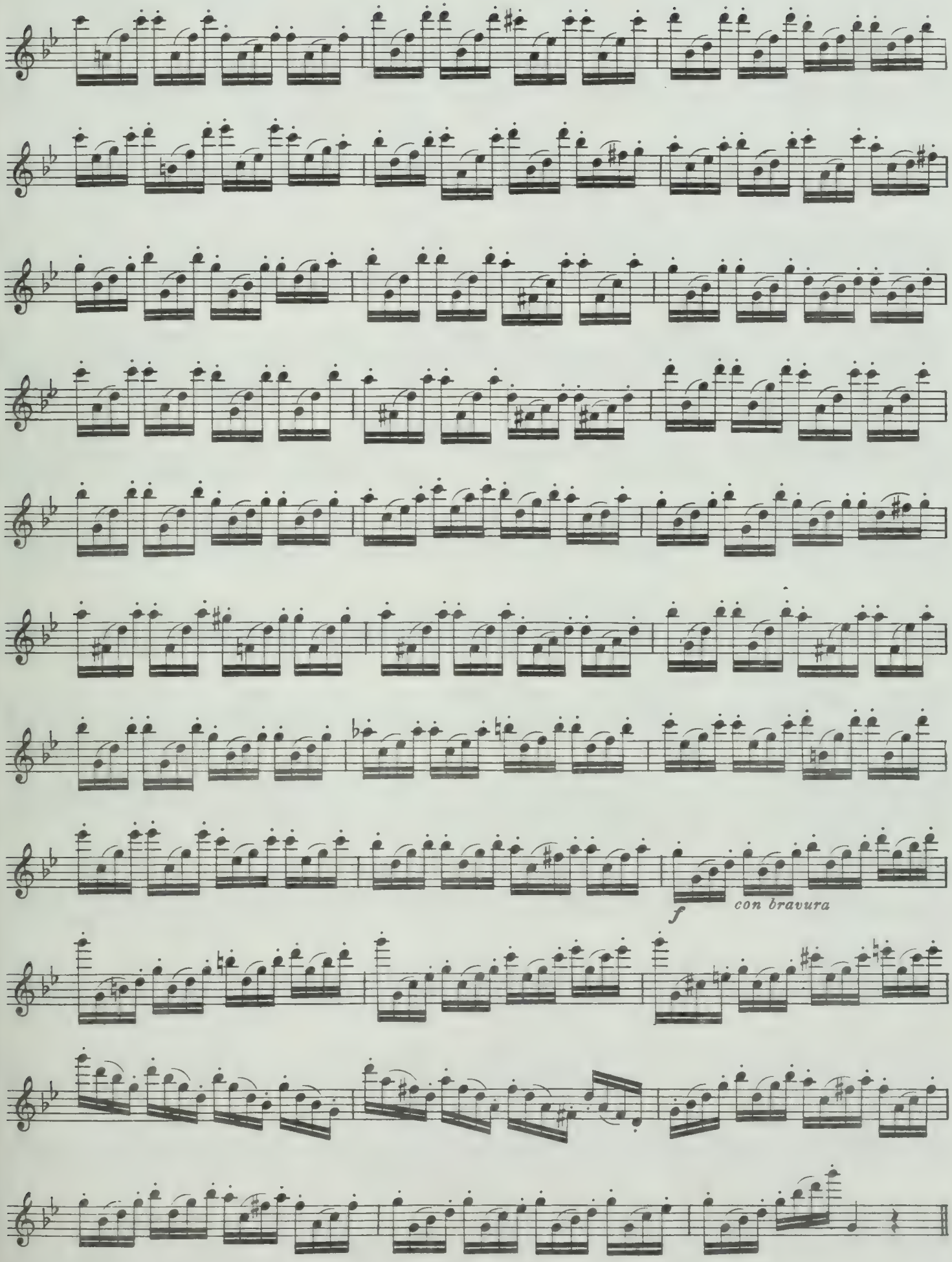
*G-moll.*

*Uebung für den nämlichen Zungenstoss als in Nº 5.*




f ad libitum senza tempo.
f
rall. dim.
f
rall. dim.
p


Moderato.
mf
6
rall.
Allegro.
mf
f
dim.
mf


f
con bravura

## F major.

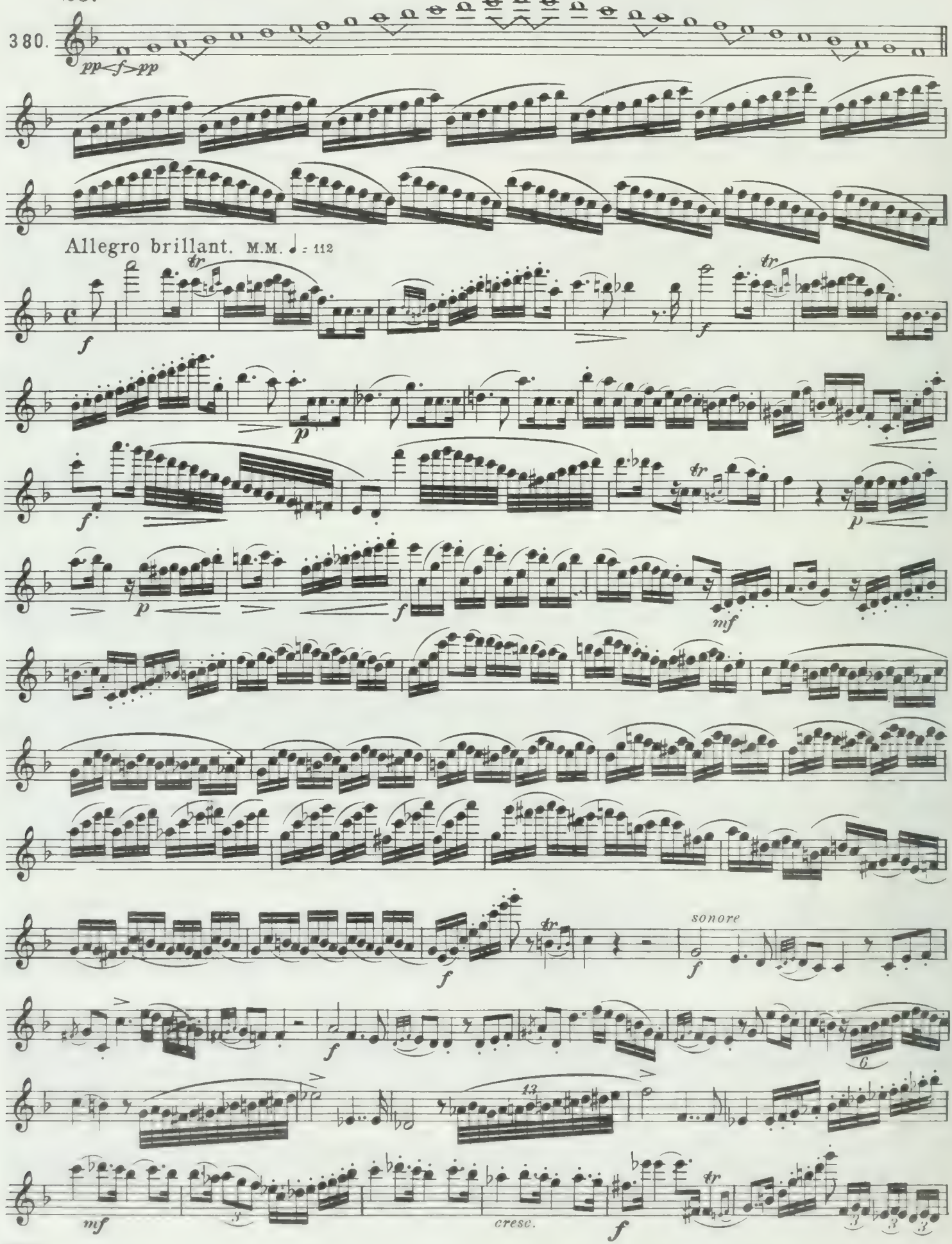
In the style of a Concert Piece.

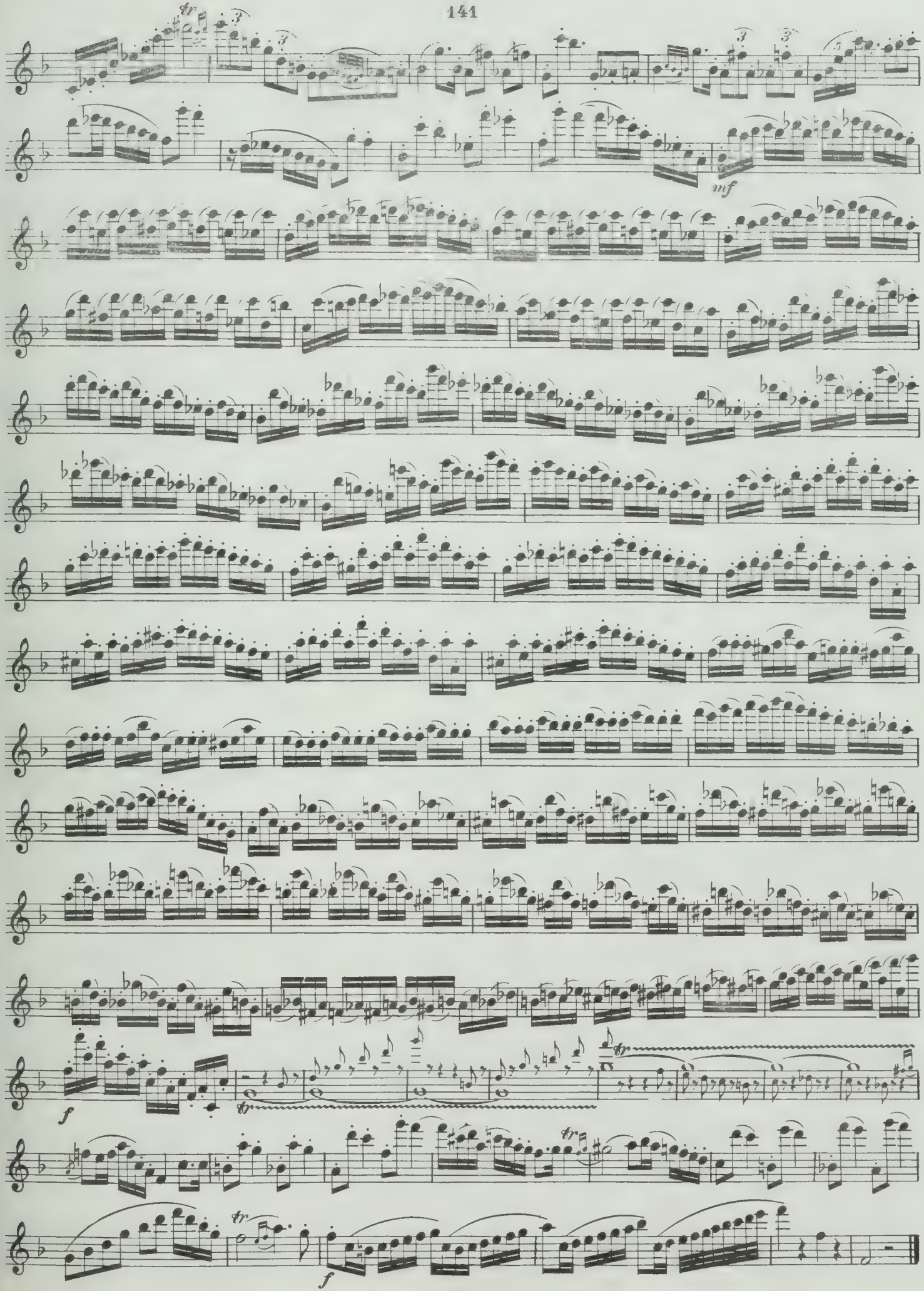
## F-dur.

*Uebung in der Art eines Concert-Satzes.*

23.

380.



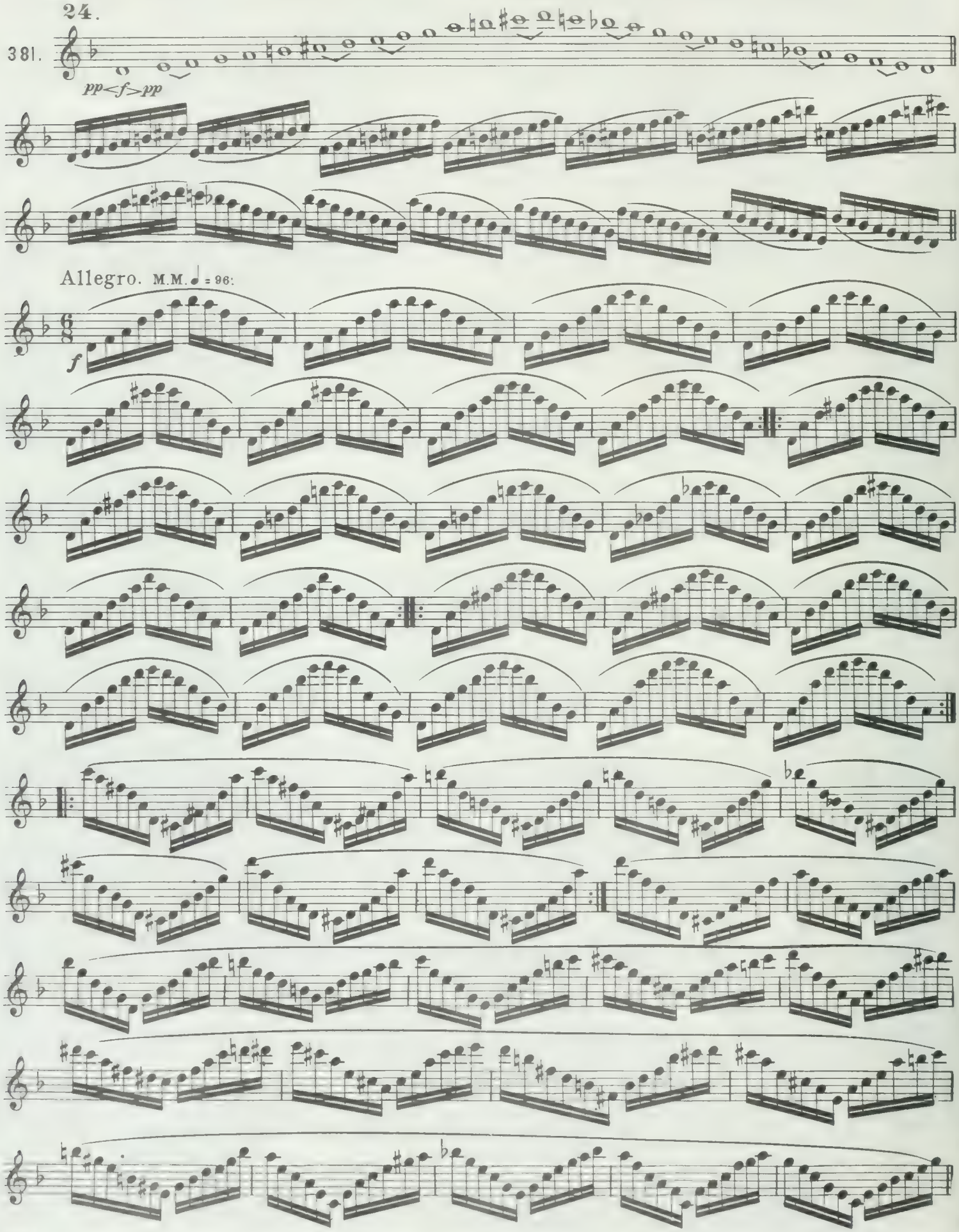

tr
mf
f
tr
tr
tr
f

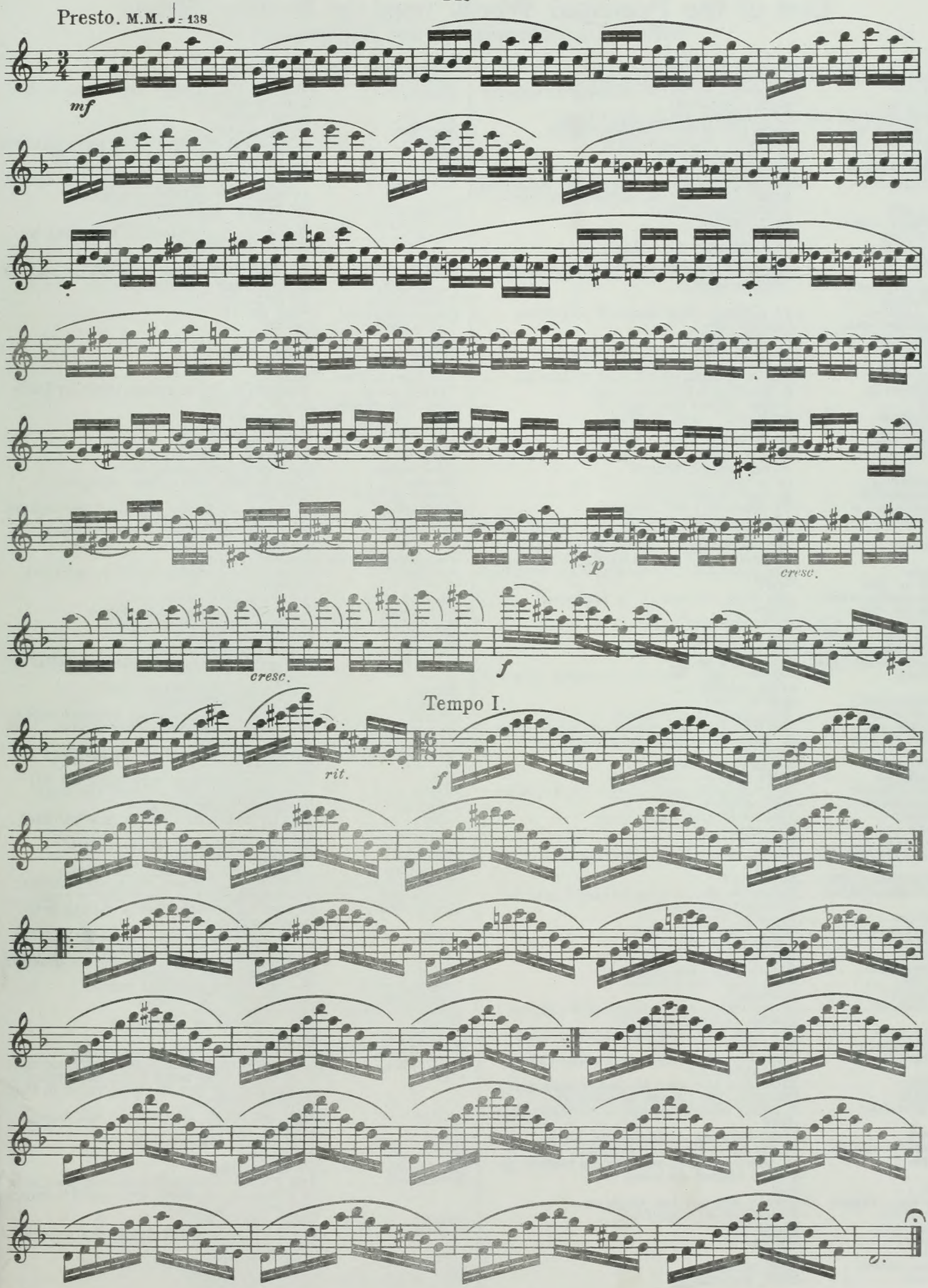
D minor.

Exercise in ascending and descending Figures.

*D-moll.*

*Uebung in auf und absteigenden Figuren.*



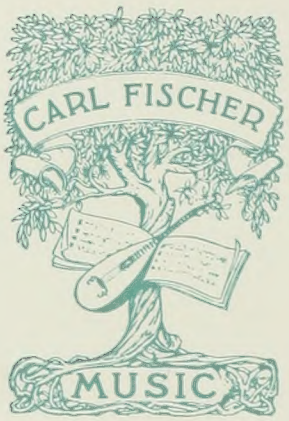

Presto. M.M. ♩= 138
mf
p
cresc.
cresc.
f
rit.
Tempo I.
f

# List of the Principal Words used in Modern Music

## With their Abbreviations and Explanations

A . . . . . to, in or at; *a tempo*, in time
*Accelerando (accel.)*. Gradually increasing the speed
*Accent* . . . . . Emphasis on certain parts of the measure
*Adagio* . . . . . Slowly leisurely
*Ad libitum (ad lib.)* . At pleasure; not in strict time
*A due (a 2)*. . . . . To be played by both instruments
*Agitato*. . . . . Restless, with agitation
*Al or Alla*. . . . . In the style of
*Alla Marcia* . . . . In the style of a March
*Allegretto*. . . . . Diminutive of allegro; moderately fast, lively; faster than *andante;* slower than *allegro*
*Allegro* . . . . . Lively; brisk, rapid.
*Allegro assai* . . . Very rapidly
*Amoroso* . . . . . Affectionately
*Andante* . . . . . In moderately slow time
*Andantino* . . . . Diminutive of *andante;* strictly *slower* than andante, but often used in the reverse sense
*Anima, con* / *Animato* . . . . With animation
*A piacere*. . . . . At pleasure; equivalent to *ad libitum*
*Appassionato*. . . . Impassioned
*Arpeggio* . . . . . A broken chord
*Assai* . . . . . Very; *Allegro assai*, very rapidly
*A tempo* . . . . . In the original tempo
*Attacca* . . . . . Attack or begin what follows without pausing
Barcarolle . . . . . A Venetian boatman's song
*Bis* . . . . . Twice, repeat the passage
*Bravura* . . . . . Brilliant; bold; spirited
*Brillante* . . . . . Showy, sparkling, brilliant
*Brio, con* . . . . . With much spirit
Cadenza . . . . . An elaborate, florid passage introduced as an embellishment
*Cantabile*. . . . . In a singing style
*Canzonetta* . . . . A short song or air
*Capriccio a* . . . . At pleasure, ad libitum
*Cavatina* . . . . . An air, shorter and simpler than the aria, and in one division, without Da Capo
*Chord*. . . . . The harmony of three or more tones of different pitch produced simultaneously
*Coda* . . . . . A supplement at the end of a composition
*Col or con* . . . . . With
*Crescendo (cresc.)* . . Swelling; increasing in loudness
Da or dal . . . . . From
*Da Capo (D. C.)* . . From the beginning
*Dal Segno (D. S.)*. . From the sign
*Decrescendo (decresc.)* Decreasing in strength
*Diminuendo (dim.)*. Gradually softer
*Divisi*. . . . . Divided, each part to be played by a separate instrument
*Dolce (dol.)* . . . . Softly; sweetly
*Dolcissimo* . . . . . Very sweetly and softly
*Dominant*. . . . . The fifth tone in the major or minor scale
*Duet or Duo* . . . . A composition for two performers
E . . . . . And
*Elegante* . . . . . Elegant, graceful
*Energico* . . . . . With energy, vigorously
*Enharmonic* . . . . Alike in pitch, but different in notation
*Espressivo* . . . . . With expression
Finale . . . . . The concluding movement
*Fine* . . . . . The end
*Forte (f)* . . . . . Loud
*Forte-piano (fp)* . . Accent strongly, diminishing instantly to piano
*Fortissimo (ff)*. . . Very loud
*Forzando (fz >)* . . Indicates that a note or chord is to be strongly accented
*Forza* . . . . . Force of tone
*Fuoco, con*. . . . . With fire; with spirit
Giocoso. . . . . Joyously; playfully
*Giusto*. . . . . Exact; in strict time
*Grandioso*. . . . . Grand; pompous; majestic
*Grave* . . . . . Very slow and solemn
*Grazioso* . . . . . Gracefully
Harmony. . . . . In general, a combination of tones, or chords, producing music
Key note. . . . . The first degree of the scale, the tonic
*Largamente* . . . . Very broad in style
*Larghetto*. . . . . Slow, but not so slow as Largo; nearly like Andantino
*Largo* . . . . . Broad and slow; the slowest tempo-mark
*Legato*. . . . . Smoothly, the reverse of staccato
*Ledger-line*. . . . . A small added line above or below the staff
*Lento* . . . . . Slow, between Andante and Largo
*L'istesso tempo*. . . In the same time, (or tempo)
*Loco*. . . . . In place. Play as written, no longer. an octave higher or lower
Ma . . . . . But
*Ma non troppo*. . . Lively, but not too much so
*Maestoso* . . . . . Majestically; dignified
*Maggiore* . . . . . Major Key
*Marcato*. . . . . Marked
*Meno* . . . . . Less
*Meno mosso* . . . . Less quickly
*Mezzo*. . . . . Half; moderately
*Mezzo-piano (mp)* . Moderately soft
*Minore* . . . . . Minor Key
*Moderato*. . . . . Moderately. *Allegro moderato*, moderately fast
*Molto*. . . . . Much; very
*Morendo* . . . . . Dying away
*Mosso*. . . . . Equivalent to rapid. *Piu mosso*, quicker.
*Moto* . . . . . Motion. *Con moto*, with animation
Non. . . . . Not
*Notation* . . . . . The art of representing musical sounds by means of written characters
Obbligato . . . . . An indispensable part
*Opus (Op.)*. . . . . A work.
*Ossia* . . . . . Or; or else. Generally indicating an easier method
*Ottava (8va)* . . . To be played an octave higher
Pause (𝄐) . . . . The sign indicating a pause or rest
*Perdendosi*. . . . . Dying away gradually
*Piacere, a* . . . . . At pleasure
*Pianissimo (pp)* . . Very softly
*Piano (p)* . . . . . Softly
*Più*. . . . . More
*Più Allegro* . . . . More quickly
*Più tosto*. . . . . Quicker
*Poco or un poco*. . A little
*Poco a poco*. . . . Gradually, by degrees; little by little
*Poco più mosso* . . A little faster
*Poco meno* . . . . . A little slower
*Poco più*. . . . . A little faster
*Poi* . . . . . Then; afterwards
*Pomposo* . . . . . Pompous; grand
*Prestissimo* . . . . As quickly as possible
*Presto* . . . . . Very quick; faster than *Allegro*
*Primo (1mo)*. . . . The first
Quartet . . . . . A piece of music for four performers.
*Quasi*. . . . . As if; in the style of
*Quintet*. . . . . A piece of music for five performers
Rallentando (*rall.*) Gradually slower
*Replica*. . . . . Repetition. *Senza replica*, without repeats
*Rinforzando* . . . . With special emphasis
*Ritardando (rit.)* Gradually slower and slower
*Risoluto* . . . . . Resolutely; bold; energetic
*Ritenuto* . . . . . In slower time
Scherzando. . . . . Playfully; sportively
*Secondo (2do)* . . . The second singer, instrumentalist or part
*Segue*. . . . . Follow on in similar style
*Semplice* . . . . . Simply; unaffectedly
*Senza*. . . . . Without. *Senza sordino* without mute
*Sforzando (sf)*. . . Forcibly; with sudden emphasis
*Simile or Simili*. . In like manner
*Smorzando (smorz)* Diminishing in sound. Equivalent to *Morendo*
*Solo*. . . . . For one performer only. *Soli;* for all
*Sordino* . . . . . A mute. *Con sordino*, with the mute
*Sostenuto*. . . . . Sustained; prolonged.
*Sotto* . . . . . Below; under. *Sotto voce*, in a subdued tone
*Spirito* . . . . . Spirit. *con Spirito* with spirit
*Staccato* . . . . . Detached; separate
*Stentando* . . . . . Dragging or retarding the tempo
*Stretto or stretta*. . An increase of speed. *Più stretto* faster
*Subdominant* . . . . The fourth tone in the diatonic scale
*Syncopation* . . . . Change of accent from a strong beat to a weak one.
Tacet . . . . . "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
*Tempo*. . . . . Movement; rate of speed.
*Tempo primo* . . . Return to the original tempo.
*Tenuto (ten.)* . . . Held for the full value.
*Thema or Theme* . . The subject or melody.
*Tonic* . . . . . The key-note of any scale.
*Tranquillo* . . . . Quietly.
*Tremolando, Tremolo* A tremulous fluctation of tone.
*Trio*. . . . . A piece of music for three performers.
*Triplet* . . . . . A group of three notes to be performed in the time of two of equal value in the regular rhythm.
*Troppo* . . . . . Too; too much *Allegro, ma non troppo*, not too quickly.
*Tutti* . . . . . All; all the instruments.
Un. . . . . A, one, an.
*Una corda* . . . . On one string.
*Variations* . . . . . The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
*Veloce*. . . . . Quick, rapid, swift.
*Vibrato* . . . . . A wavering tone-effect, which should be sparingly used.
*Vivace* . . . . . With vivacity; bright; spirited.
*Vivo*. . . . . Lively; spirited.
*Volti Subito V.S.* . Turn over quickly.

UTL AT DOWNSVIEW
D RANGE BAY SHLF POS ITEM C
39 13 07 09 05 013 2




0605 C. F. INC. 800

ISBN 0-8258-0195-8